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DOCTOR · WHO

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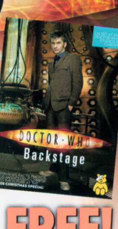

ON SET AT THE DOCTOR WHO STUDIOS IN CARDIFF

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PULL TO OPEN

> **"Sarah Jane needs some help. And when she tells me *where* she wants to go, my face falls!"**

» Interviews

16 NICHOLAS COURTNEY
21 ELISABETH SLADEN
24 PHIL COLLINSON
66 ANTHONY O'DONNELL & SAMANTHA BOND

» Features

48 THE FACT OF FICTION: BATTLEFIELD

» Regulars

4 PRODUCTION NOTES
5 GALLIFREY GUARDIAN
11 DVD PREVIEW
12 AUDIO PREVIEW
14 GALAXY FORUM
32 THE TIME TEAM
34 COMIC STRIP: THINKTWICE
47 YOU ARE NOT ALONE
57 THE DWM REVIEW
64 COMPETITIONS

DOCTOR·WHO MAGAZINE

GENERAL TOM SPILSBURY
BRIGADIER PETER WARE
COLONEL PERI GODBOLD
SERGEANT STUART MANNING

HEAD OF PRODUCTION MARK IRVINE
MANAGING EDITOR ALAN O'KEEFE
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THANKS TO John Ainsworth, Jason Arnopp, Richard Atkinson, Kia Blue, Samantha Bond, Nicholas Briggs, Bethan Britton, Phil Collinson, Nicholas Courtney, Russell T Davies, Jennie Fava, Julie Gardner, Ian Grutchfield, Liz Hamilton, Graeme Harper, Moray Laing, Lesley Land, Paul Lang, Jamie Lenman, Steven Moffat, Jonathan Morris, Lizo Mzimba, Anthony O'Donnell, Andrew Pixley, David Richardson, Gareth Roberts, Adrian Rogers, Edward Russell, Elisabeth Sladen, Nikki Smith, David Tennant, Alex Thompson, Kate Walsh, Taylor Herring, BBC Worldwide and bbc.co.uk

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48
16
34
24
47
32

» Letter from the Editor

This past month we've had a few letters from *Doctor Who* fans about something called 'Trock'.

To explain: a while back, some *Harry Potter* fans invented something called 'Wrock' – or 'Wizard Rock' to give it its full name. Basically it involved making up and singing songs about *Harry Potter*, and sharing the results on the internet.

Since then, a *Doctor Who* fan called Alex Day has 'invented' Trock ('Time Lord Rock', of course, d'you see?), which does the same thing for *Doctor Who*. Having formed a band called Chameleon Circuit, Alex and chums have uploaded a few of their songs onto a popular video-sharing website, where in a matter of weeks a staggering 300,000 people have enjoyed dittys such as *Blink* and *An Awful Lot of Running*. The success of Chamelon Circuit has inspired a whole load of other *Doctor Who* fans to form their own Trock bands. Songs you can now listen to, should you be brave enough to go searching for them, include *Walking the Earth (Telling the Story)*, *Captain Jack's Song (A Better Man)*, *Madame de Pompadour*, *I am the Master*, *Friends of the Ood* and *Burn With Me*.

Well, that last one finally convinced me. If even *42* can inspire today's young people to write a song about it, then there really must be something in this *Doctor Who* lark. And maybe there's something in this Trock lark too. So I hereby challenge any Trock band reading this issue of **DWM** to compose a song about *Meglos*. And you'll get extra respect if you can find something to rhyme with 'dodecahedron'.

DOCTOR·WHO
FRIENDS REUNITED!
PLUS!

But really, this isn't such a new thing, is it? After all under the guise of 'The Timelords', The KLF had a UK Number One hit with *Doctorin' the Tardis* 20 years ago. And 20 years before *that*, Frazer Hines was Trocking away with *Who's Doctor Who*. And earlier *still*, Roberta Tovey might well have a claim to be the original Trocker when she released *Who's Who* in 1965 – a claim perhaps disputed by The Go-Go's, whose *I'm Gonna Spend My Christmas With a Dalek* came out in 1964 (although since The Go-Go's clearly had no idea what a Dalek actually *is* – big red toe, indeed – I don't think they're in a position to claim anything).

But it's all a bit of a laugh, and I suppose what I'm really trying to say is that *Doctor Who* fans are having fun with the programme, and being pretty damn creative while they do it. So hurrah, and good for you. I dunno, in my day we just used to photocopy our homemade fanzines for our mates...

Tom

Doctor Who Magazine™ Issue 402 Published November 2008 by Panini Publishing Ltd. Office of publication: Panini UK Ltd, Brockbourne House, 77 Mount Ephraim, Tunbridge Wells, Kent, TN4 8BS. Published every four weeks. All *Doctor Who* material is © BBCtv 2008. *Doctor Who* logo ™ & © BBC 2004. Daleks © Terry Nation. All other material is © Panini Publishing Ltd unless otherwise indicated. No similarity between any of the fictional names, characters persons and/or institutions herein with those of any living or dead persons or institutions is intended and any such similarity is purely coincidental. Nothing may be reproduced by any means in whole or part without the written permission of the publishers. This periodical may not be sold, except by authorised dealers, and is sold subject to the condition that it shall not be sold or distributed with any part of its cover or markings removed, nor in a mutilated condition. All letters sent to this magazine will be considered for publication, but the publishers cannot be held responsible for unsolicited manuscripts, photographs or artwork. Writers' Guidelines are available by sending an SAE to the editorial address. I think Russell Brand should be the new Doctor Who. He could upset the monsters, by leaving insulting messages on their answer machines. Newstrade distribution: Marketforce (UK) Ltd 020 3148 3333. ISSN 0957-9818

PRODUCTION NOTES

Russell T Davies writes exclusively for **DWM.** This issue, Russell goes on tour! Ooh, it's just like *This is Spinal Tap*...

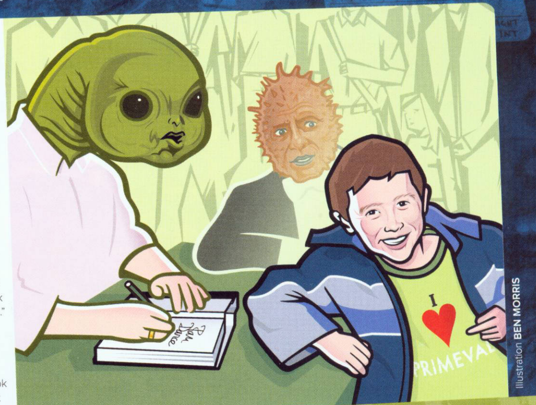


Illustration **BEN MORRIS**

> **"I can't help thinking, *this* is fandom. Every one of us has got a little blue box spinning somewhere in our heads..."**

I'M ON TOUR! Yes, it's me and Benjamin Cook from this very magazine, going round bookshops signing *The Writer's Tale*. (Later, we're told that a blogger says we look like Bannakaffalatta and a Slitheen. Worse than that, it's *Margaret* Slitheen! Hmph.) David Tennant sends a text: 'Have you got a tour bus?' Um. No. We've got a car. But it's a very nice car, driven by the man who drives Alan Titchmarsh, so there. We're on a three-day whistle-stop tour – London, Birmingham, Manchester, Bristol, Cardiff. "That's funny," I say, "every time we stay overnight, it's in a city where I've got a home." "Yes," says Ed the Book Man wearily. "You'd almost think it was planned." Oh, right, sorry, thanks.

We've got no idea what to expect. Ten people, 35 maybe? What if no one turns up? I once saw Richard and Judy sitting in a shop with nobody. I ended up buying their book out of sympathy. But when we arrive in the first store, we're told the queue is snaking out of the door! It turns out, that's for Julie Walters, but never mind. I declare her our mortal enemy. In London, the staff say, "You've got more than Jamie Oliver and Alan Carr," and I'm happy for the rest of my life. And when the Manchester shop says, "You've beaten Sir Bobby Charlton," I decide to run for President.

It's a bit like being a gangster. The car pulls up in a deserted loading bay; big burly men march you through concrete corridors; you're taken to meet the boss in a subterranean office. Then she offers you apricot cake, and the analogy falls apart. But we're actually nervous and jittery, me clutching a Sharpie, Ben mainlining Red Bull, until we're led through to the table, and then, all of a sudden – it's brilliant! Absolutely brilliant. We end up having the time of our lives. Thing is, it's so *smiley*. Everyone's smiling! That's the wonderful thing about *Doctor Who*, in the end: it just makes you smile. A hovering journalist asks snidely, "Are you sick of pretending to smile?" Hey, back off, hack! The smile's genuine. How could it not be?

People have been queuing for ages, so Ben and I are genuinely frantic to make it worth their while. If you've never been to a signing, this is what happens: you're given a Post-it in the queue, to stick on the flyleaf and write down the dedication you want, and more importantly how to spell the name, otherwise it would take forever. Especially that woman called Anniina ("It's from Finland"). Then it becomes a blur of names and smiles. Hello Angela, Michael, Freya, Jason, Rosalind, Minea, Team Lesbian, a man called Jesus (Ben writes 'God bless'), women dressed as Captain Jack, teddies dressed as Captain Jack, and best of all, the kids. Little, round, giggling faces. I ask, "What's your favourite episode?" A lad called Alyn says "*Rose*," which I've never heard anyone say before. He'll be the producer in 2028. But two little boys just stare solemnly. "Favourite episode?" Silence, stare. "Favourite companion?" Silence, stare. "Favourite monster?" Silence, stare. "I think you two are secret *Primeval* fans." "Oooh yeah!" they chime, huge grins. Mum says sorry and takes them home to be beaten soundly.

Then it's back to the autographs – and a signature under pressure becomes something very odd indeed. I find myself writing Result Davies. Peanut Davies. Runt Davros. One of them even looks like Pam Dance. Ben's is morphing into some weird alien pictogram (much like the ones that the Doctor will discover in 4.15, funnily enough).

Our favourite story comes from Birmingham. The woman in charge, Angela – who should be in charge of the whole country, frankly – says that the manager of the Nationwide next door had asked for the queue to be removed. Why? "It looks like there's a run on the bank!" So if the worldwide financial markets have since collapsed, and you're reading this in the firelight of your own furniture while fighting off wild dogs, now you know why. *Doctor Who* brought down civilisation. But what a way to go.

And as the queues go on and on – the girls who bring birthday cake, little Emily who can't stop laughing, Karen and her husband ("We got engaged at a convention, and our dog's named after Katy Manning"), *The Angels Have The Phone Box* t-shirts, the sheer goodwill of it all – I can't help thinking, *this* is fandom. At its best. Cos I live in a very closed *Doctor Who* world, and the subject of fandom is usually brought up by provocative, negative journalists, so that I often react in a provocative, negative way. As though the fans are a problem. But that's just restricting the discussion to the extremes, the couple of hundred angry, shrill voices who dominate the conversation. Now, these three days open my eyes. I'm an idiot! Because I can see, so clearly, right in front of me, that the majority of fans are happy and fun and barmy, just like the show. And the most joyous thing of all is that every one of us – those in the queue, and us two signing away – have got a little blue box spinning somewhere in our heads. Spinning forever.

Then it's back to the Post-its and the faces, hello Aaron, Giovanni, handsome Stefan, Matt from Aardman, Mikee with two Es, Susan, Nige, Ben, meet Ben!, Erica, Harriet, Paula, Connor, Hayz, Ramsey, Owen, Joshua, Jonathan, Johnny, John, Jon, Jo...

MEANWHILE...

Far away from the scribbles and name-dropping, in a cold and forgotten corner of Cardiff...

A small red light blinks in the dark. Printers sit poised. Computers count away the seconds in a dusty, abandoned room. A sign on the door bears the legend: *Doctor Who Production Office*.

Soon, so soon, the waiting will be over. And preproduction on the Specials will begin. Monday 24 November.

Tick tock, tick tock... DWM

REGENERATION ON THE WAY!

Ta-ta Tennant!

So it's farewell to the Tenth Doctor... As **David Tennant** wins at the National Television Awards, he announces that he will be leaving the series after the 2009 Specials...

DAVID TENNANT
BBC NEWS

David Tennant has announced live on television that he will be stepping down from his role of the Doctor, after he has completed four more *Doctor Who* Specials to be filmed and broadcast in 2009.

At the National Television Awards on Wednesday 29 October, David won the award for Outstanding Drama Performance, beating Philip Glenister (*Ashes to Ashes*), Alex Walkinshaw (*The Bill*) and his *Doctor Who* co-star Catherine Tate. It is the third year in a row that David has won a National Television Award for playing the Doctor.

David, who is performing in *Hamlet* in Stratford-upon-Avon, was unable to attend the ceremony, but was able to address the Royal Albert Hall via a live link-up during his play's interval.

"Thank you to everyone," said David from a large screen in the Hall, "and I'm very excited because in January I go back to Cardiff to make four new Specials, which will see *Doctor Who* all the way through 2009 – but... when *Doctor Who* returns in 2010, it won't be with me." At this point, gasps and shouts of 'No!' could be heard from the audience.

"Now, don't make me cry!" David continued. "The 2009 shows will be my last playing the Doctor. I love this part and I love this show so much, and if I don't take a deep breath and move on now, I never will, and they'll be wheeling me out of the TARDIS in my bath chair. I think it's better that I don't outstay my welcome. So it's been the most brilliant, mad, life-changing time over the last three-and-a-half years... but it's not over yet! I've got a whole other year to go. I'm not quitting, there's a whole 2009 to go before I leave. But thank you all for being so enthusiatic about the show – for watching it, for loving it – it means so much."

MORE ON THE NATIONAL TELEVISION AWARDS p6 »

"I feel very privileged to have been part of this incredible phenomenon, and I know I'll always be very proud to be the Tenth Doctor..."

ALSO INSIDE!

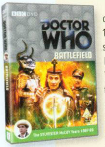
» SO... WHO WILL BE NEXT? THE BOOKIES GIVE THE ODDS...

» CHILDREN IN NEED NIGHT! THE NEXT DOCTOR PREVIEWED!

» E-SPACE TRILOGY ON DVD! BOX SET DUE IN JANUARY!

» E-Space on DVD in January

The E-Space Trilogy DVD box set, a collection of three consecutive adventures from 1980/81, is set for release by 2entertain on 26 January 2009, RRP £34.99. The stories star Tom Baker as the Fourth Doctor, Lalla Ward as Romana and Matthew Waterhouse as Adric.



Meanwhile, further details on the DVD of 1989 Seventh Doctor story *Battlefield* have been announced. The release will be a two-disc set featuring an extended Special Edition with newly created special effects. Other extras include making-of documentaries, studio footage, an isolated music score, an interview with Jean Marsh and a commentary. *Battlefield* is released on 29 December, RRP £19.99. There'll be a full preview in the next issue of **DWM**.

» Vote Sarah!

The Sarah Jane Adventures, the popular *Doctor Who* spin-off currently airing every Monday on CBBC, has been nominated for a Children's BATFA award in the Drama category. The series faces competition from *The Revenge Files of Alistair Fury*, *Summerhill* and *Young Dracula*. Children aged 14 or under can vote for their favourite online by visiting *www.bafta.org/awards/childrens*. But you'll have to hurry, because voting closes shortly and the awards ceremony will take place in London on Sunday 30 November...

» Sarah Signs

There'll be a rare opportunity to meet the stars of *The Sarah Jane Adventures* on 15 November 2008. Elisabeth Sladen (Sarah Jane), Daniel Anthony (Clyde) and Thomas Knight (Luke) will be at Borders in Oxford Street in London between 12-4pm, signing copies of the new *SJA* novels from Penguin, *The Complete First Series* DVD and two new audio-exclusive stories from BBC Audiobooks.

BBC AUDIO
Sarah Jane Adventures
The Time Capsule
Written by Peter Anghelides

50 lucky fans on the day will also be able to attend a one-off storytelling by Elisabeth Sladen. For details of how to be in with a chance of winning a place visit the Borders store or online at *www.borders.co.uk*

» So... who's next...?

Paterson Joseph (3-1)
David Morrissey (5-1)
James Nesbitt (6-1)
John Simm (8-1)
Russell Tovey (10-1)
Anthony Head (10-1)

As David Tennant announced his imminent departure, bookmakers around the country were giving their odds on who might play the Eleventh Doctor. At the time of going to press on Thursday 30 October, bookies Paddy Power made **Paterson Joseph** (who played Rodrick in the 2005 *Doctor Who* story *Bad Wolf/The Parting of the Ways*) their 3-1 Favourite, with Christmas Special star **David Morrissey** close behind on odds of 5-1.

Plenty of other former *Doctor Who* guest stars are also favoured by the bookies, including **John Simm** (8-1), **Russell Tovey** (10-1), **Anthony Head** (10-1), **Harry Lloyd** (18-1), **John Barrowman** (33-1), **Marc Warren** (33-1), and **Dean Lennox Kelly** (50-1). Former Doctor **Christopher Eccleston** was judged to be 40-1 odds, while spoof Doctors **Richard E Grant** and **Hugh Grant** (who worked with writer Steven Moffat on 1999's Comic Relief sketch *The Curse of Fatal Death*) were judged to be 14-1 and 100-1 respectively to take over as the Eleventh Doctor.

Other names in the mix, at least as far as the bookmakers are concerned, include **James Nesbitt** (who played the lead role in Steven Moffat's 2007 series *Jekyll*) at 6-1, **Robert Carlyle** (14-1), **Jason Statham** (18-1), **Aidan Gillen** (18-1), **Ben Whishaw** (20-1), **Julian Walsh** (20-1), **Nigel Harman** (20-1), **Bill Nighy** (25-1), **Stephen Fry** (25-1), **Chiwetel Ejiofor** (25-1), **David Suchet** (33-1), **Paul Bettany** (33-1), **Joel Beckett** (40-1), **Christopher Villiers** (66-1), **Ricky Gervais** (80-1), **Vinnie Jones** (100-1) and **Robbie Williams** (150-1).

No women on the list, then?

» Doctor Who wins the Most Popular Drama award at the NTAs – for the fourth year in a row!

There was good news for *Doctor Who* at the National Television Awards on 29 April, as the show picked up its fourth consecutive award for Most Popular Drama Series.

The award was presented by the Duchess of York to actors Catherine Tate, Elisabeth Sladen, Camille Coduri and Noel Clarke, and showrunner Russell T Davies.

"Thank you so much," said Catherine on accepting the award. "This is an extraordinary thing. I know *Doctor Who* has won it every year, and I was sweating that it was going to lose the year I joined!"

Later in the evening, David Tennant won the award for Outstanding Drama Performance, as detailed on page 5, and appeared on screen via a live link-up.

"That took months of planning. Literally, months. In secret!" Russell told **DWM** the following morning. "The PR teams of BBC Publicity and Taylor Herring did the most spectacular job – just imagine, having to coordinate a live camera link with the RSC, with the NTA team timing the whole ceremony to coincide with *Hamlet*'s interval, with none of us knowing whether David had *actually* won. And they achieved all that without a single word of it leaking to anyone, anywhere. In an age of press and internet spoilers, that was a miracle! But it was truly a powerful and emotional night for all of us – not least David! – with none of us certain that we'd be successful until the moment it actually happened.

"And on a personal note, it was a matter of great pride for me to take the stage with Lis Sladen for the Most Popular Drama Award – a stage she *should* have been on, with Tom Baker, many years ago! It felt like justice had finally been done."

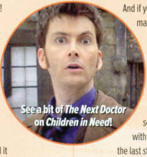
NTA
NATIONAL TELEVISION AWARDS

The *Doctor Who* team accepts the series' fourth Most Popular Drama award at the NTAs. © Empics

» See a preview of Christmas!

There's an opportunity for viewers to get an early glimpse of this year's Christmas Special on *Children in Need* night on Friday 14 November – just one day after this issue of **DWM** hits the shops!

"As you might know, we were unable to film a special scene for this year's *Children in Need*," Russell T Davies tells **Doctor Who Magazine**. "I'm afraid tabloid stories about a team-up of all the surviving Doctors are just pure invention! Seriously, don't expect any surprises on the night. If we had a line-up like that, we'd have advertised it to the hilt! But from the very beginning of preproduction on *The Next Doctor*, we were aware that the pre-titles would make a great exclusive for *Children in Need*, and contacted the organisers with regard to this many months ago. Everyone's deadlines – for example, Murray Gold, and The Mill – have been streamlined to get the footage ready for *Children in Need* night. It's only a taster, but I promise that you will get to see both Davids, Tennant and Morrissey, in action. Call it a new *Two Doctors*! But for those of you worried about spoilers, rest assured that the pre-titles sequence doesn't give too much away.



See a bit of *The Next Doctor* on *Children in Need!*

And if you enjoy it, then please remember to make a donation to the excellent cause.

"By the time you read this, *The Next Doctor* will be nearing completion," Russell continues. "Only the pre-titles has been properly finished, for *Children in Need* night. But an audio recording session for ADR lines has been booked with David Tennant for mid-November, and the last stage of production, the Final Mix in the dubbing theatre, has been scheduled for Monday 24 November. And then it's done! A press launch in London is being planned for some time in December – so soon it'll be time to lock yourself away and hide from spoilers. But the whole team is mighty proud of this production – I'm looking forward to seeing it at Christmas just as much as everyone else!"

» Find out how it all began...

This autumn, the BBC Archives will make available online the documents which recorded the genesis of *Doctor Who* way back in 1963. The collection includes hand-written notes by Sydney Newman (the driving force behind the creation of the series), the original outlines for the lead characters, clippings from the *Radio Times*, an audience report showing what the public thought of the first episode, and a gallery of rare images from the earliest stories.

Previously only seen by a handful of *Doctor Who* researchers, this is the first time that these documents have been made accessible to the general public. The collection will be available to view at *www.bbc.co.uk/archive/doctorwho* from 19 November 2008.

The earliest days of *Doctor Who*.

EXCLUSIVE!

» McGann on Saturdays!

Paul McGann and Sheridan Smith will return in 2009 as the Eighth Doctor and Lucie in a brand new series of adventures. The stories will be released for download every Saturday night from Saturday 7 March in half-hour episodes, for 16 consecutive weeks. Each complete two-part story will subsequently be available on CD from Big Finish. A ninth adventure will be released as a Christmas Special in December 2009. The season runs as follows:

3.1 Orbis

Written by................ ALAN BARNES & NICHOLAS BRIGGS

The cliffhanger of the last series is resolved...

Guest starring: ANDREW SACHS (*Fawlty Towers*) and LAURA SOLON (*Ruddy Hell! It's Harry and Paul*)

3.2 Hothouse

Written by....................................JONATHAN MORRIS

A cautionary ecological tale featuring the Krynoids, who first appeared in the 1976 TV story *The Seeds of Doom*.

Guest starring: NIGEL PLANER (*The Young Ones*) and LYSETTE ANTHONY (*Krull*)

3.3 The Beast of Orlok

Written by.................................... BARNABY EDWARDS

Death haunts a small German town in the year 1827...

Guest starring: MIRIAM MARGOLYES (*Harry Potter*) and SAMUEL BARNETT (*The History Boys*).

3.4 Wirrn Dawn

Written by..................................... NICHOLAS BRIGGS

The Doctor and Lucie find themselves thrown into a war in deep space... and encounter the Wirrn!

Guest starring: COLIN SALMON (*Silence in the Library/ Forest of the Dead*) and DANIEL ANTHONY (*The Sarah Jane Adventures*).

3.5 The Scapegoat

Written by...PAT MILLS

A story set in Nazi-occupied France during World War II.

Guest starring: SAMANTHA BOND (*The Sarah Jane Adventures*), CLIFFORD ROSE (*Warriors' Gate*) and PAUL RHYS (*The Cazalets*).

3.6 The Cannibalists

Written by....................................JONATHAN MORRIS

The TARDIS lands on a space station in the future.

Guest starring: PHIL DAVIS (*The Fires of Pompeii*), PHIL JUPITUS (*Never Mind the Buzzcocks*) and NIGEL LAMBERT (*The Leisure Hive*).

3.7/3.8 The Eight Truths/ Worldwide Web

Written by... EDDIE ROBSON

The 'Eight Legs' from *Planet of the Spiders* return...

Guest starring: STEPHEN MOORE (*The Hitchhikers' Guide to the Galaxy*), SOPHIE WINKLEMAN (*Peep Show*) and SANJEEV BHASKAR (*The Kumars at No 42*).

» Heads Up!

The first in a new range of highly-detailed replicas, created by *Doctor Who* prosthetics expert Neill Gorton, will be available from mid-November from Millennium FX. The first batch includes Davros' head, a Sontaran head and a Sontaran Helmet. For further details, visit *www.mfxwarehouse.com*.

» New Legacy

BBC Children's Books will begin monthly publication of an epic ten-part collection in 2009 called *Doctor Who – The Darksmith Legacy*. In addition to the novels, readers will be able to visit an online site, *www.thedarksmithlegacy.com*, where they'll be able to create avatars and unlock exclusive content.

» DWA News

Readers of *Doctor Who Adventures*, the weekly magazine for younger fans, can look forward to a Dalek mouse mat set in issue 91; a Cyberman pencil case in issue 92; and an inflatable TARDIS and a John Barrowman interview in Issue 93. The regular price of the magazine is £2.10.

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Past Doctor Books
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In the Shops

Your guide to the upcoming *Doctor Who* DVDs, CDs, books and magazines…

November

THURSDAY 13

Soundtrack CD *The Krotons* [Second Doctor, Jamie and Zoe] BBC Audio £13.99

Talking Book *Doctor Who and Time Warrior* [read by Jeremy Bulloch] BBC Audio £17.99

MONDAY 17

DVD *Doctor Who – The Complete Fourth Series* box set [Tenth Doctor and Donna, Rose, Martha, Jack, Sarah] 2entertain £69.99

ALSO THIS MONTH

DWM Special: *In Their Own Words Volume Five*: 1987-1996 Panini £5.99

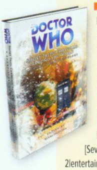
Audio Drama CD *Forty-Five* [Seventh Doctor, Ace and Hex] by various Big Finish £14.99

Audio Drama CD *The Companion Chronicles: Home Truths* by Simon Guerrier [Sara Kingdom] Big Finish £8.99

Audio Drama CD *The Stage Plays: Curse of the Daleks* by David Whittaker Big Finish £14.99

Audio Readings *The Sarah Jane Adventures: The Ghost House* by Stephen Cole; *The Time Capsule* by Peter Anghelides [read by Lis Sladen] BBC Audio £9.99 each

Books *The Sarah Jane Adventures: Whatever Happened to Sarah Jane?*; *Day of the Clown*; *The Lost Boy*; *The Last Sontaran* by various [adaptations of TV stories] Penguin £4.99 each



December

MONDAY 1

Book *Short Trips: Christmas Around the World* edited by Xanna Eve Chown Big Finish £14.99

THURSDAY 11

DWM 403 Panini £3.99

MONDAY 29

DVD *Battlefield* [Seventh Doctor and Ace] 2entertain £19.99

ALSO THIS MONTH

Audio Drama CD *The Raincloud Man* [Sixth Doctor and Charley] Big Finish £14.99

Audio Drama CD *Companion Chronicles: The Darkening Eye* by Stewart Sheargold [Nyssa] Big Finish £8.99

Audio Drama CD *Unbound: Masters of War* [David Warner as the Doctor, with the Brigadier and Davros] Big Finish £14.99

Mags *Doctor Who Adventures* [every Thursday] BBC Magazines £2.10 each

All release dates are subject to change, and all prices are RRP.

Beyond the TARDIS

Dominic May tells us what *Doctor Who*'s movers and shakers have been up to away from the series…

TENNANT'S A GENIUS

David Tennant stars in *Einstein and Eddington.*

David Tennant appears as Eddington in BBC One's *Einstein and Eddington*, scheduled for broadcast on 5 December. *Strictly Come Dancing* judge Arlene Philips suggested to the *Daily Mirror* that David would make an excellent contestant on the popular Saturday night BBC One show (he already looks good in a tux!). He was voted male celebrity with the most 'come-to-bed eyes' in a RNIB survey for Eye Heath Week (yes, really!) and won *Time Out New York*'s Best Lead Actor in a Drama Series Shadow Emmy for *Doctor Who*, in a poll recognising outstanding actors and programmes failing to receive real-life Emmy nominations.

FREEMA'S A SURVIVOR

Freema Agyeman in *Little Dorrit.*

Freema Agyeman stars as Jenny and **Shaun Dingwall** as David in *Survivors*, a new version of the classic 1970s TV series by **Terry Nation**, commissioned by **Jane Tranter**. The series is scheduled to begin in the last week of November on BBC One. Meanwhile, Freema can be seen in BBC One's new adaptation of Charles Dickens' *Little Dorrit* twice weekly until December.

WHAT ABOUT JOHN?

John Barrowman's single *What About Us?* is out on 17 November and album *Music Music Music* arrives a week later. He also features on *Too Much in Love to Care* duetting with Sarah Brightman on three-CD set *Andrew Lloyd Webber: 60* and on 7 November took part in the *Truro Cathedral – A Musical Event* fund-raiser.

THE NEXT PANTOS

The pantomime season is nearly here, so go see your *Doctor Who* faves up and down the country (updates to follow next issue). **John Barrowman** is at the Birmingham Hippodrome, this time in *Robin Hood* from 19 December to 1 February opposite a robot co-star called Titan (Box office 08443 385000). **Colin Baker** plays Fleshcreep in *Jack and the Beanstalk* opposite **Susan Penhaligon** as the Fairy at Bath Theatre Royal for 18 December to 25 January (01225 448844), while **Frazer Hines** plays the same role in the same panto but not opposite Susan Penhaligon at Crewe Lyceum Theatre from 3 December to 3 January (01270 537333). **Sylvester McCoy** is 'Orrible Herman in *Snow White and the Seven Dwarfs* at Derby Assembly Rooms from 10 December to 11 January (01332 255800). Another *Snow White* production at Hull New Theatre running from 11 December to 11 January is directed by **Peter Purves** (01482 226655). **Bonnie Langford** harnesses up for *Peter Pan* opposite **Simon Callow**'s Captain Hook at Richmond Theatre from 5 December to 11 January (08700 606651). Dalek Operator **Nicholas Pegg** has written *Cinderella* for Harrogate Theatre running from 28 November to 11 January (01423 502116) and *Dick Whittington* for the Hornchurch Queens from 29 November to 10 January (01708 443333).

CARDIFF SHOWCASE

Russell T Davies, who presented the £25,000 prize for best gay and lesbian short film to *Cowboy* at the Cardiff Iris Film Festival on 4 October and cut the ribbon to relaunch Cardiff's Bang Post Production with the help of a Cyberman, showed off his Cardiff Bay apartment for *The Observer Magazine* (28 September).

GATISS GOES CROOKED

Mark Gatiss has written and co-produces BBC Four spooky supernatural drama *Crooked House* for the Christmas season in which he also appears as a museum curator opposite **Jean Marsh.**

PETER GOES GENTLY

Peter Davison played Simon in Radio 4's six-part adaptation of **Douglas Adams**' *Dirk Gently's Holistic Detective Agency: The Long Dark Tea-Time of the Soul*, which is now available on CD.

BABY BOY FOR BILLIE!

Congratulations to **Billie Piper,** who gave birth to a baby boy, Winston, on Tuesday 21 October. US cable station Showtime launches Season Two of Billie's series *Secret Diary of a Call Girl* on 18 January. Although the first series was successful in America, Billie says she has no intention of capitalising on her increased profile, preferring to concentrate on her new baby. Meanwhile, her *old* baby – a Ferrari 550 Maranello given to her by ex-husband Chris Evans, has been on sale through Auto Trader for £45,000.

Yummy mummy – Billie in *Secret Diary of a Call Girl.*

QUICKIES

Jon Pertwee in *Carry on Screaming* and the red Dalek from *Dr Who and the Daleks* feature in EDF Energy's latest advert comprising recycled clips. **Colin Baker** compered The Customs House Concert Orchestra in South Shields featuring his daughter Bindy on 20 October with an evening of music from movies, TV and musicals. **Tom Baker** was the guest presenter of *Have I Got News for You?* on 31 October. **Peter Purves** helped celebrate *Blue Peter*'s 50th birthday during October. **Paul Cornell** has adapted Ian Banks' *The State of the Art* for Radio 4 broadcast on 6 March. **Phil Collinson** is to executive produce *Mirror, Mirror* for BBC Three.

OBITUARY

Ian Collier, who played Stuart Hyde in *The Time Monster* and the Renegade (alias Omega) in *Arc of Infinity* (reprising Omega and taking other roles for Big Finish), died on 1 October. **Gertan Klauber**, who was the Galley Master in *The Romans* and played Ola in *The Macra Terror*, died on 1 August aged 76. **Peter Copley**, who played Doctor Warlock in *Pyramids of Mars*, died on October 7 aged 93.

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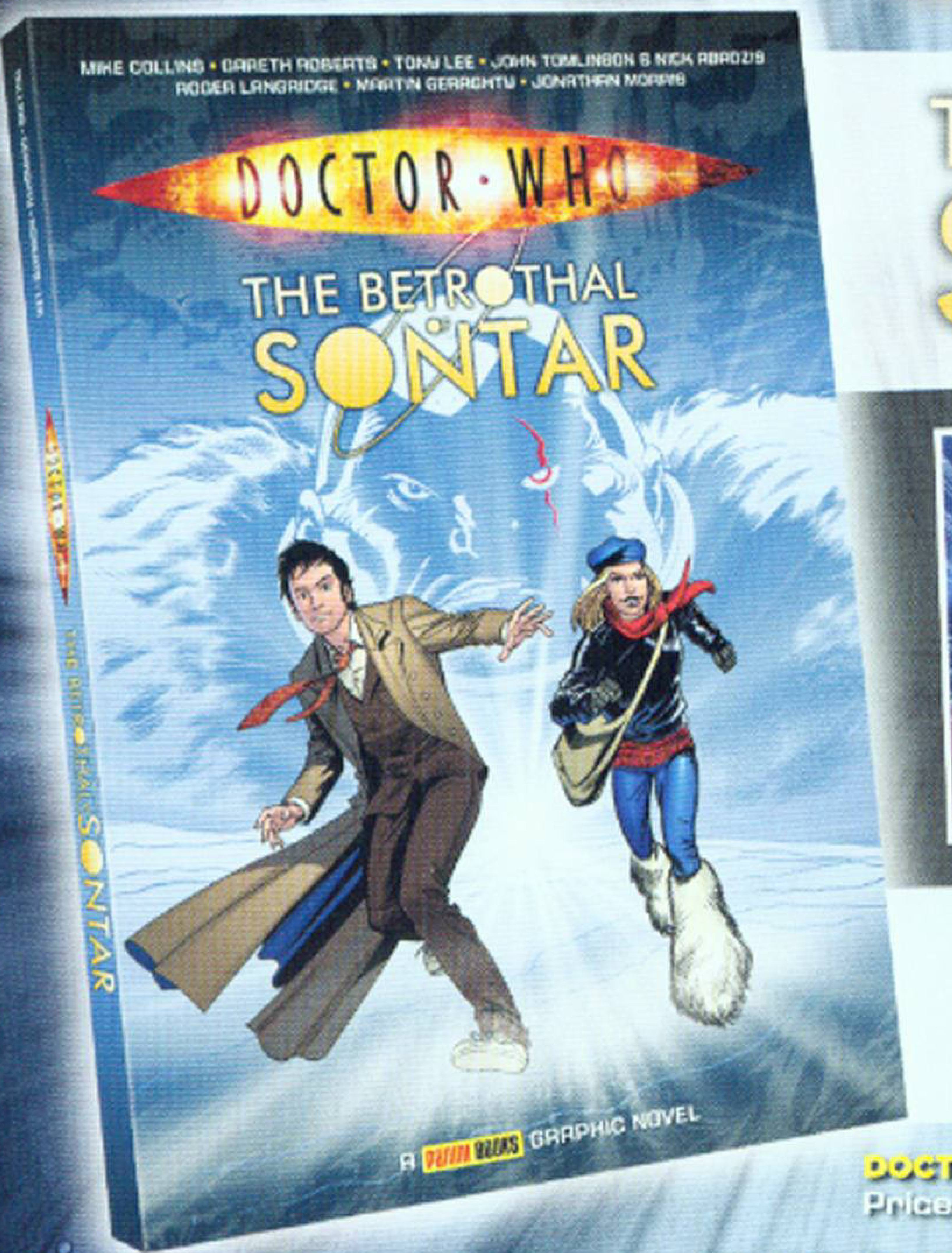
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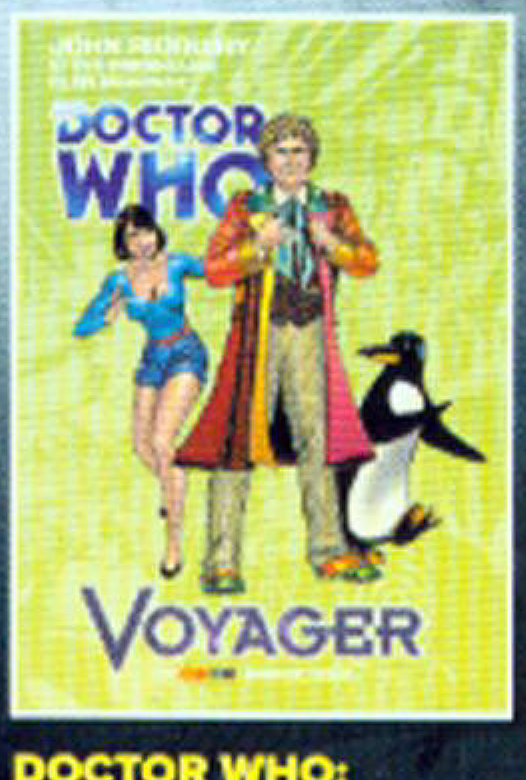

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- Colin Baker - The Sixth Doctor
- Costume Design Team - Featuring Richard Gregory June Hudson, Dee Robson, Roland Warne
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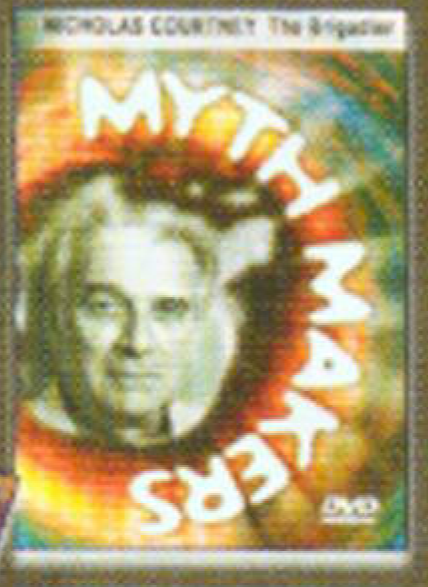

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- ReUNITed/My Dr Who Diary
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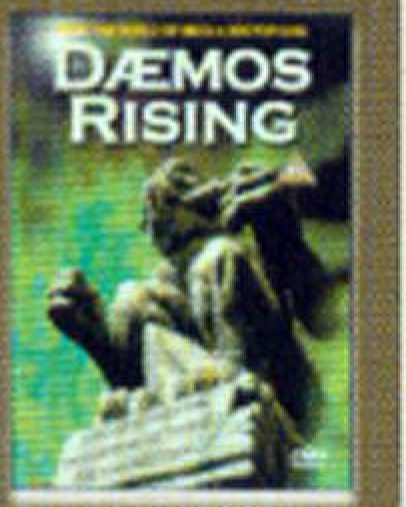

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DVD PREVIEW

David Darlington looks forward to settling down to relive the last series of *Doctor Who* all over again...

The Doctor and Donna Noble take you on another trip of a lifetime...

DISCS INFO

FEATURING
The Tenth Doctor (David Tennant) and Donna Noble (Catherine Tate), with Rose Tyler (Billie Piper), Martha Jones (Freema Agyeman), Sarah Jane Smith (Elisabeth Sladen), Captain Jack (John Barrowman) and many more...

WRITTEN BY
Russell T Davies, James Moran, Keith Temple, Helen Raynor, Stephen Greenhorn, Gareth Roberts and Steven Moffat

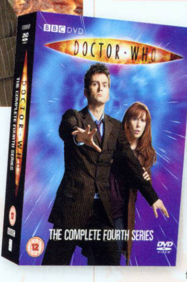
FIRST BROADCAST
25 December 2007,
5 April – 5 July 2008

THE STORIES

- *Voyage of the Damned*
- *Partners in Crime*
- *The Fires of Pompeii*
- *Planet of the Ood*
- *The Sontaran Stratagem*/*The Poison Sky*
- *The Doctor's Daughter*
- *The Unicorn and the Wasp*
- *Silence in the Library*/*Forest of the Dead*
- *Midnight*
- *Turn Left*
- *The Stolen Earth*/*Journey's End*

EXTRA FEATURES

- *Time Crash* – the 2007 Children in Need scene written by Steven Moffat, and featuring the Fifth Doctor, Peter Davison
- Deleted scenes – featuring material excised from *Voyage of the Damned*, *Partners in Crime*, *The Fires of Pompeii*, *Planet of the Ood*, *The Doctor's Daughter*, *The Unicorn and the Wasp*, *Forest of the Dead*, *Turn Left* and *Journey's End*
- David Tennant's video diaries
- *The Journey (So Far)* – Half hour documentary charting the return of the show up to the 2008 finale, featuring interviews with Russell T Davies, David Tennant, Phil Collinson and Julie Gardner
- Trailers – All teasers and trailers for all 14 full episodes
- Commentaries – for all 14 episodes, including contributions from David Tennant, Catherine Tate, Jacqueline King, Bernard Cribbins, Georgia Moffett, Murray Gold, Julie Gardner, Steven Moffat, Russell T Davies and more...
- *Doctor Who Confidential* – cut-down versions of all the episodes from Series Four



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As had happened with all four series of *Doctor Who* since its return to BBC One, those who just couldn't wait to watch the episodes over and over through the summer and autumn have had the chance to acquire 'vanilla' releases of the episodes over the preceding few months; those of us with the patience to hold off – and who have, over recent years, been spoiled rotten by the extensive bonus material on the ongoing releases featuring older stories – have managed to contain our excitement until now, with this proper, shiny, Christmas-bothering six-disc boxed set...

Those who – like this **DWM** correspondent – have far more speakers in their living rooms than sense would dictate will, of course, be most excited by the presence herein of 5.1 cinematic surround sound mixes on each of the episodes (big things are expected of *Midnight* in particular...!), but those enhancements are by no means the only enticing extra material. The core content of the fourth series of *Doctor Who Confidential* is all here as well, featuring as much information about the ongoing process of making the series as anyone could possibly wish for. And all those who found themselves either blubbing a bit or with ridiculous grins on their faces for the last act of *Journey's End* will be most appreciative of *The Journey (So Far)*, which takes the advantage of the current brief pause in production to look back, with just a hint of justified pride, over what we will soon be referring to as 'the Russell T Davies years'...

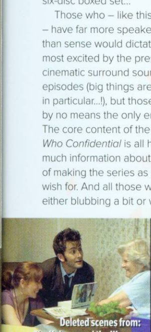
There's not quite as much of David Tennant's video diary material as on previous releases – as the man himself says, he's told that story more than once already and doesn't want to repeat himself – and so, other than a hilarious diversion *en route* to switching on the Blackpool Illuminations in 2007, he saves himself for the series finale. And given the number of old friends back for those couple of episodes, we should all be glad he does; it would have been a crime had that gone undocumented.

> **'Russell T Davies introduces the deleted scenes, explaining why each one was cut...'**

In the area of 'deleted scenes', an interesting new twist lies in having these introduced to us by executive producer Russell T Davies, explaining as he goes why each scene was cut – when he can remember, that is! Most exciting, perhaps, are the completely different original framing scenes for *The Unicorn and the Wasp* and the abandoned cliffhanger ending to *Journey's End*. Whether the story will still pick up from the same place, we'll all find out in a few weeks... a sadder note is struck by the inclusion of scenes filmed for *Partners in Crime* featuring Howard Attfield as Donna's father, Geoff, just weeks before his tragic early death. These form a fitting tribute to the man, and in contrast to, say, the excised material from *The Unicorn and the Wasp*, it's remarkable how little changed these scenes were when they reached the screen, having been re-shot with Bernard Cribbins.

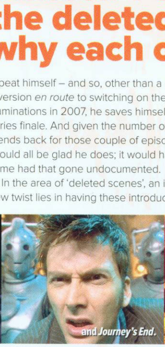
The first half of next year isn't going to have quite as much *Doctor Who* on our screens as we've become accustomed to – but receive this set for Christmas, and you should find it keeps you going for a while. Once you've re-watched *The Next Doctor* a few times, obviously... DWM

Turn to page 64 for your chance to win this DVD box set, and a load of other Doctor Who treats!



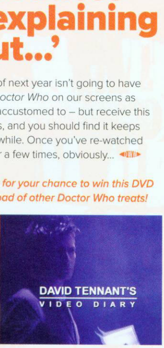
Deleted scenes from: *The Unicorn and the Wasp* ...

... *Partners in Crime* ...



and *Journey's End.*

THE JOURNEY (SO FAR)



DAVID TENNANT'S VIDEO DIARY

AUDIO PREVIEW

This month, *Doctor Who* is 45 years old – and there's a special audio release to celebrate! **David Darlington** finds out more...

IN A NUTSHELL...

"DON'T CONFUSE COMPLEXITY WITH CHAOS..."

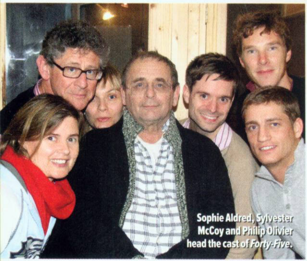
In Egypt, archaeologist Howard Carter unearths an ancient secret buried in the Valley of the Kings. On the Island of Mendolovinia, a deranged academic attempts to push back the frontiers of the human mind. In war-torn London, a cockney spiv takes possession of a bizarre alien object. And in a military bunker in the cold heart of Antarctica, the strangest and deadliest of the Doctor's many enemies lies in wait...

FORTY-FIVE is available to download and also on Double CD, priced £14.99 (£15.50 overseas) inc. p&p. CHEQUES PAYABLE TO: Big Finish Productions, PO Box 3787, Maidenhead, Berks, SL6 3TF CREDIT CARD HOTLINE: 01628 824 102 EMAIL: mailorderenquiries@bigfinish.com

» Forty-Five

WRITTEN BY Mark Michalowski, Mark Morris, Nick Scovell, Steven Hall | **STARRING** Sylvester McCoy, Sophie Aldred, Philip Olivier **AUDIO DRAMA** Big Finish | **PRICE** £14.99 **OUT** Nov 2008 | **AVAILABLE** www.bigfinish.com

Almost inadvertently, it seems, Big Finish has introduced a whole new approach to audio storytelling. 2007's release *Circular Time*, which contained four distinct half-hour stories, was followed by the landmark collection *100* – and now the Audio Adventures range celebrates the show's 45th anniversary with a similarly-styled release. "The anniversary number '45' seemed like a fun springboard for the collection," confesses script editor Alan Barnes. "I used to be quite cynical about 'anniversary' moments, but I must have mellowed!"



Sophie Aldred, Sylvester McCoy and Philip Olivier head the cast of *Forty-Five*.

All the writers on *Forty- Five* are new to audio *Doctor Who*. "We're moving towards using these four-story releases as a 'nursery slope' for writers new to us, and to the medium," Barnes points out. "It's desirable to use some new voices in the range, but many people don't realise just how technical a process writing for audio can be. So it makes sense to give writers a taste of the lash before they get the full 40 strokes!"

Of the writers, Morris and Michalowski will be most familiar to **DWM** readers from their recent BBC Books *Doctor Who* novels. "But this is a new discipline," Morris points out. "I've spent 20 years as a novelist, but had never done any script work before. Once I actually got into the very different flow of telling a story purely through dialogue and sound effects, I really enjoyed it."

> "Though the release contains four distinct stories, they add up to a single, epic tale..."

Michalowski agrees. "At around the same time as I got the invite to write my Iris Wildthyme audio *The Sound of Fear*, Alan asked if I'd like to contribute to *Forty-Five*. So it suddenly became a ridiculously hectic time, with me trying to get my head around a new medium, on two different projects, almost simultaneously. It was a steep learning curve!"

DOCTOR WHO
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SYLVESTER MCCOY AND SOPHIE ALDRED IN
FORTY-FIVE
BY MARK MORRIS, NICK SCOVELL, MARK MICHALOWSKI AND STEVEN HALL
FEATURING BENEDICT CUMBERBATCH, JON GLOVER, PAUL REYNOLDS WITH PHILIP OLIVIER AS HEX
THE AUDIO ADVENTURES OF DOCTOR WHO
BIG FINISH
FULL CAST AUDIO DRAMA

DWM readers may also be familiar with Nick Scovell's name – he's acted in the occasional audio adventure, and has also presented stage adaptations of a few old *Doctor Who* adventures. "Nick S was recommended to me after [executive producer] Nick Briggs provided the Dalek voices for his theatre productions," says Barnes. "In fact, Nick's story was originally intended to feature as the bonus on a three-part release, but it turned out it fitted very naturally with the *Forty-Five* idea."

"I run a theatre company in Portsmouth," says Scovell. "Now I do one show a year, usually a charity based production like our recent Dalek stage plays. My brief was that the episode had to be linked to the number 45, plus it had to contain one other plot element – which I think I should keep secret for now...!"

Spoilsport. And what of the fourth author? You may have noticed Steven Hall's name on the shelves of Waterstone's – he's the author of successful novel *The Raw Shark Tests*. "Not only did Steven's story idea knock me sideways," enthuses Barnes, "but it also suggested a way to connect up all four segments of *Forty-Five*..."

"I guess I brought myself to Big Finish's attention!" smiles Hall. "I'm a huge *Doctor Who* fan – I bought a full-size modern Dalek with a chunk of my *Raw Shark Texts* advance! When Alan invited me to pitch, the brief was 'a single episode, no classic monsters – and no promises!' I suppose it didn't hurt that through some fluke I pitched a story which revolved around a repeating number."

How has director Ken Bentley coped with trying to record four stories across the usual two-day schedule? "We're recording two stories per day, with the cast on each day doubling up – I'm essentially working to two different 'one day' schedules. It's good that while these are four distinct stories, they also add up to a single epic tale – it feels more like a writing team have turned in a witty and complex feature-length idea. That said, each episode can stand alone, and very much carries the voice of its author."

"I was keen to ensure *Forty-Five* reintroduced the ongoing story of the Seventh Doctor, Ace and Hex," Barnes explains, "whose adventures resume decisively in 2009. So it's a good jumping-on point for new listeners... and with a surprise or two for those who've been with us for the long haul!" DWM

Illustration ANTHONY DRY

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Letter of the Month...

Regarding Gary Gillatt's *The Sheer Brilliance of Doctor Who* article in **DWM** 400, I continue to be amused by the use of 'American' accent and 'American' television. Not everybody here speaks with a Hollywood accent, as witnessed by our last two Presidents, while the term 'American TV' is a misnomer. The networks are based in New York or Los Angeles and run by people who have patronising attitudes towards people who don't live in those two places.

As a result, if they don't understand something, they don't expect the average viewer to understand it either. That is why British programmes get revamped rather than imported whole, although the latter option would be less expensive. Also, network bigwigs would be slow to grasp the fact that what draws in US fans is the fact *Doctor Who* is different from what Hollywood is turning out.

I could go on, but that would require a feature-length article and this is a letter. Suffice to say, I enjoy *Doctor Who* as is, and would not care to see it 'go Hollywood.'

JIM WELKE ILLINOIS, USA

More on this debate below. Jim's letter wins him a set of the three latest *Doctor Who* novels from BBC Books: *Shining Darkness*, *Ghosts of India* and *The Doctor Trap*, available now RRP £6.99 each.

'An extraordinary and enduring icon of *Doctor Who*,' says DWM...

"DWM's article on Davros was a fantastic piece of journalism..."

Trial! *Thinktwice*! And, er, Trock! But first, your thoughts on DWM 401's cover star...

■ DAVROS' ADMIRERS

Yes! Yes! Yes! It was so nice to have the Davros article in **DWM** 401 – an article about a fictional character from the series (and the best ever character at that). I love *Doctor Who* for the stories, the science-fiction, the atmosphere, the characters. I hate to point this out, but ever since the TV series came back, **DWM** has been far too heavy on TV production articles. More about the stories please, **DWM**!

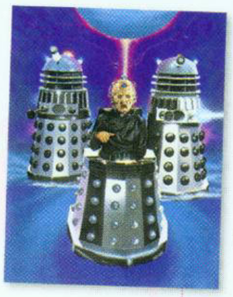
DARREN SCROWSTON EMAIL

I would just like to congratulate Philip MacDonald on his insightful article *The God Delusion?* in **DWM** 401. To take such a complex character as Davros and examine his truly tortured mind, his genius and his megalomania in what can only be described as a fantastic piece of journalism, is an absolute testament to the wonderful nature of this magazine. It doesn't dumb down to its audience or patronise in any way, shape or form. It offers intelligent articles written with passion and love and enthusiasm for a show that celebrates all that is different and unique in life. So thank you **DWM** for a great issue and I hope you continue to entertain and thrill children (and adults) for many more years to come.

STACEY CAREY IRELAND

Thank you so much for *The God Delusion?*. Together with **DWM** 400's lead article, *The Sheer Brilliance of Doctor Who*, this is the sort of reporting I used to love in **DWM** back in the wilderness years. You even used the word 'semiotic'. More like this please!

CHRIS BRYANT LONDON



DWM 401's Davros cover was simply suberb! It reminded me very much of a piece of artwork that Andew Skilleter produced in the 1980s, what with the composition featuring two Daleks flanking Davros and the planet in the background. Was this intentional?

SIMON SMITH KENT

Well spotted! Yes, it's a deliberate homage to Skilleter's original, created by the brilliant Stuart Manning. And now, back to a discussion provoked by DWM 400...

ENTERTAINMENT USA

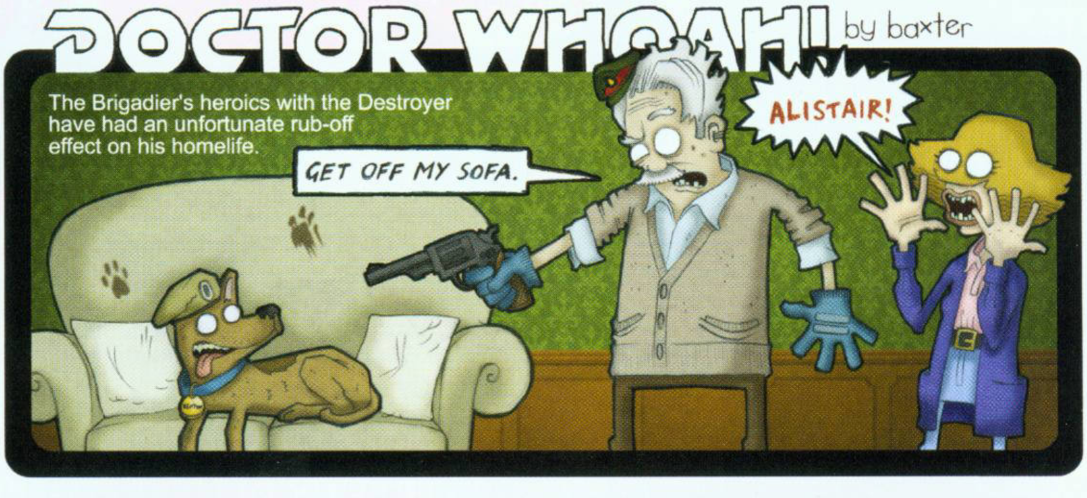
In **DWM** 400, Gary Gillatt speculated in his *Sheer Brilliance of Doctor Who* article about why the series hasn't become as big in the US. He gives a number of good reasons. I'll give you one more: the cost of the DVDs.

Most US television series cost between $20 and $40 for a full season. I've been able to get friends and relatives interested in *Buffy*, *Veronica Mars* and other good shows by giving them DVD seasons as birthday or Christmas gifts. I know of others who have done the same. But *Doctor Who* seasons cost $60 or $65 (and are shorter seasons too). Thus, while I buy them for myself, I don't as readily buy them as gifts, and fewer people get hooked by this route.

JIM MANN EMAIL

Gary Gillatt provocatively suggests that the show needs to be remade for a US audience in order for the 'brand' to achieve global dominance. This is not a bad idea because it's blasphemous or 'non-canonical'. It's a bad idea because it's *foolish*.

US versions of hit British shows tend to succeed only when the original is unknown to most Americans, so that the new version is judged on its own merits. The current *Doctor Who* airs on three US networks. Its two spin-offs have also aired in the US. **DWM** is now being sold in mainstream US bookstore chains. And yet – as Gillatt points out – US critics still draw comparisons to 'old' *Doctor Who*, with a US fanbase stretching back decades. What audience does Gillatt think an American *Doctor Who* would attract, that isn't watching the British series


DOCTOR WHOAH! by baxter
The Brigadier's heroics with the Destroyer have had an unfortunate rub-off effect on his homelife.
GET OFF MY SOFA.
ALISTAIR!

AND YOU TEXTED US TO SAY...

PAUL BOWLER LOWESTOFT: 'Gr8 Xtra features for the *Trial* DVD set. Shame JNT's not here 2 burst the bubble of Saward's inflated ego though!' • **HECTOR** 'Can you steal me a copy of David Morrissey's fab coat please?' • **RICHARD MILL** LANCASTER: 'Can I use this message to tell Claire Tinker how much I love her?' • **CHRIS BONE** ISLE OF WIGHT: 'I just wanna say, Tom you r not alone, I love Davros 2.' • **IAN H** WIGAN: 'The Rani exposes herself and the Doctor is grabbed by the Tetraps? Naughty Smutty Time Team!' If you want to text us on anything *Doctor Who*-related, just text DRWHO followed by your message, to 66633. Texts are charged at 25p per message, plus any network charges.* Please keep your message to 160 characters or under, and the best will appear on this page...

*Service Provider: Eckoh (UK), Herts, HP3 9HN.

already (and wouldn't reject a US version as fraudulent)?

I'd be happy to have yet another version of *Doctor Who* to watch, but I'm unconvinced that there's a vast mainstream US audience for it.

CURT MARKHAM ROCHESTER, USA

Having read the letters in **DWM** 401 from Finbarr O'Keeffe and J Higgins regarding an American *Doctor Who*, and being an American myself, I felt that I should write to defend my country. Unfortunately, they're right. The idea of an American *Doctor Who* makes me vomit in my mouth a little.

It would be horrendous – the show would be an embarrassing incarnation of our beloved show with no redeeming qualities. It would lose the Britishness that makes it great. I watch mainly British television to escape the inherent awfulness of American television. I would be surprised if the BBC agreed to this – its long term effects on the future of the show would be potentially devastating and certainly would ruin the 'brand' that they are so keen in exploiting.

MICHAEL MAGRO JR USA

Oh, doesn't *anybody* like the idea of an American *Doctor Who*? Hmm, what's next?

HAVE WE MET?

Lytton *does* meet the Doctor!

Oh dear, does no-one ever get it right? In *The Fact of Fiction* on *Resurrection of the Daleks* in **DWM** 401, it's stated that 'the only time he and the Doctor stood in the same room, Lytton tries to kill him!' Not so: they stand in the same room and see each other at the start of Part Two on board the Dalek spaceship!

M BILLINGHURST NORWICH

Ah, well, erm, ah. Oh, we must have done *something* right, surely?

THINK IT'S ANY GOOD?

I have to really praise the comic strip in **DWM** 401, *Thinktwice* Part Two – the colours were outstanding. I imagine not everyone appreciates this aspect but the second to last page, which had the Memeovax glowing green, was leaping off the page at me. Then on the last page, the colour at the top was so blue and so cool... then the outer space bit – very nice. I hope Madge is not the new companion, however...

CHARLES MENTO EMAIL

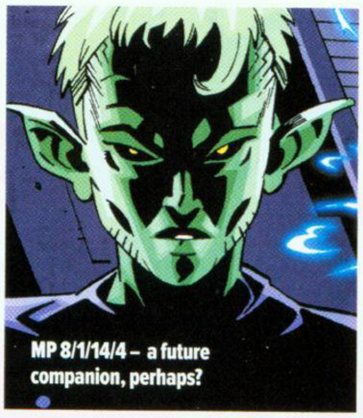
Rarely do I feel compelled to write in – but *Thinktwice* was everything that a **DWM** comic strip should be, echoing the quality of some of your classics – and it's only just got going!

Within the first six frames I was convinced this was going to be if not an epic, then certainly an involved adventure. With a dramatic cliffhanger that recalled the last great serial, *The Flood*, you didn't let me down.

CHRISTIAN CAWLEY EMAIL

MP 8/1/14/4 for strip companion, anyone? C'mon, the companion-less 2009 TV Specials are the perfect chance for the strip to come into its own with its very own companion again. Surely there's enough time before the 2010 series for some kind of comic 'arc' even...? Ooh, I can't wait to see what you guys do! It's been so long since the Eighth Doctor strip cycles.

NEIL CLARKE EMAIL



MP 8/1/14/4 – a future companion, perhaps?

'Stay tuned', Neil! Now for some more feelings of nostalgia, this time thanks to the new series of *The Sarah Jane Adventures*...

JUST LIKE THE OLD DAYS...

If you'd have told the seven-year-old me, sat cross-legged in front of the black-and-white TV watching *The Sontaran Experiment*, that 33 years later I'd be sat with my (almost) seven-year-old son watching Sarah Jane once again locked in a life or death struggle with the Sontarans I'd have thought you were crazy. Welcome back Sarah Jane, it's just like old times!

DAVID SNELSON EMAIL

In Part Two of *Day of the Clown* it was revealed that Rani's father – who otherwise seems perfectly sane and sensible – has "got this thing about Dawn French." I've watched all 30 seasons of *Doctor Who*, all of *Torchwood*, and every episode of *The Sarah Jane Adventures* broadcast to date, and this is the first time that I've been unable to suspend my disbelief. Unless, of course, it is revealed in a later episode that Lenny Henry is really a Slitheen inhabiting Mr Chandra's body...

ANDREW HILL EMAIL

Here are a few points I'd like to make:
1) *Day of the Clown* is the scariest episode of *Doctor Who* or *The Sarah Jane Adventures* there's ever been.
2) Prom 13 (the *Doctor Who* prom) was amazing.
3) The Series Four finale was terrible.
4) **DWM** 401's article in *Galaxy Forum*, *On This Month 5 Years Ago* was brilliant. It just made me crack up!

TOBY WEINEL EMAIL

On this month 22 years ago, the Sixth Doctor endured *The Trial of a Time Lord*. The story is now available on DVD...

TRIAL VERDICT

We were blown away by how good September's *The Trial of a Time Lord* box set is! All of the episodes look and sound fantastic and the special features are out of this world. *Trials and Tribulations* must be the best documentary 2lentertain has ever done for the DVDs. The theme music videos are terrific and the cliffhanger feature, *Now Get Out of That!* is wonderful. A huge well done to everybody involved!

BEN KIRKHAM & NICK SIVILL EMAIL

And now, the moment you've all been waiting for... are you ready, pop-pickers? Let's *TROCK!*

TROCK AND ROLL

I'm not sure if you are aware of a wonderful new thing on the internet called Trock, or Time Lord Rock...

UXI JEFFERIES EMAIL

Trock is basically bands that sing songs about *Doctor Who*! I really think it you should check this out and feature it in your magazine...

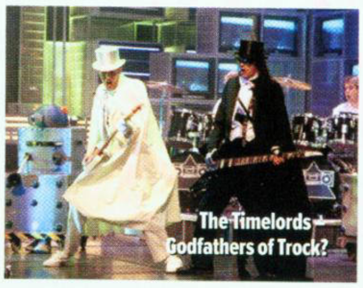
SARA VAADIA EMAIL

The BBC channel on YouTube has marked two Trock videos as their favourites. That's got to count for something? Please cover Trock!

BRENNA ARBOUR EMAIL

I find it very important that you are informed that Trock is out there. I am sure that I am not the first person to send you this email...

VINCENT KLEIN EMAIL



The Timelords – Godfathers of Trock?

PLEASE, PLEASE, PLEASE. DON'T PUT TROCK IN YOUR MAGAZINE. It's f***ing s**t, and not even a genre of music. Please, for all that it sacred to *Doctor Who*, don't put it in the magazine. Please. Please.

J DYER EMAIL

Oh dear. Hope you'll forgive this small indulgence! Til the next time, chums...

ON THIS MONTH

25 YEARS AGO

Tom Spilsbury fishes out his copy of **DWM** 83, from November 1983...

» Twenty years!

It's November 1983, the 20th anniversary of *Doctor Who*! As special episode *The Five Doctors* airs on BBC1, **DWM** turns back the clock and talks to Heather Hartnell, the widow of First Doctor actor William Hartnell... "I'm staggered that the show has gone on for as long as it has," said Heather. "Neither Bill nor I envisaged twenty years of *Doctor Who*. *Doctor Who* has meant a lot in my life, let alone Bill's, and we are all very grateful to it."

Heather Hartnell died the following year, aged 77.

» Conventions!

DWM also reported from Chicago, which hosted a special 20th anniversary convention for the programme. According to **DWM**, Tegan actress Janet Fielding was asked to perform her 'Mara laugh', as heard in serials *Kinda* and *Snakedance*. "Can I have a quick look at the video?" the actress asked. "I'll do it tomorrow – I'll have a quick look at the video and try to remember what I did."

Fans, however, would not let Janet forget her promise the next day: "I haven't seen the video!" she wailed. "Feeble excuse, I think," remarked Peter Davison. "I'll do it when Peter does his belly dance from the pantomime!" Janet retaliated.

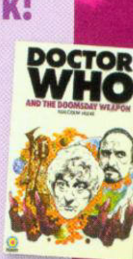
Sadly, this offer was not taken up. Spoilsports.

» Lost in Space!

'Good news!' proclaimed reader Ricky Kipp in *Doctor Who Letters*. 'There are in fact *no* missing episodes of *Doctor Who*. They all exist, intact, and are yours for the taking.' He went on to explain that 'radio waves on which television programmes are broadcast do not stop once they have been transmitted. They continue to travel into the depths of outer space. So all you have to do is arrange an expedition to a sufficiently distant planet (overtaking the radio waves on the way), not forgetting to take along a TV receiver and video recording equipment. Then tune into BBC1 and wait for the broadcasts to arrive!'

Of course, after this letter was published, **DWM** immediately funded a rescue mission into deep space, and we should have news of the results in time for **DWM** 26,462,312. And you can hold us to that.

» No joy at the Bank!



The *Matrix Data Bank* was in bullish mood again, as reader Gavin Costigan of Cheltenham wondered: 'In *Doctor Who and the Doomsday Weapon*, on page 7, the keeper tells the young Time Lord that two TARDISes had been stolen. One by the Doctor and one by the Master. What about the War Lord and the Meddling Monk?' 'Don't you mean the War Chief, not "Lord"?' replied **DWM**'s keeper of the Bank, wearily. 'As for the question, well, it answers itself really.'

Gavin, we're so sorry. If you contact us now, we'll refund the cost of your stamp. ◆

Defender of the EARTH

Sir Alistair Lethbridge-Stewart returns to TV this month in *The Sarah Jane Adventures*! Nicholas Courtney tells Tom Spilsbury why the Brigadier will never truly retire...

Have you heard? Brigadier Alistair Gordon Lethbridge-Stewart is back! The man who first met the Doctor during that incident with the Yeti, back in 1968's *The Web of Fear*. The man who went on to command UNIT, and fight off planetary invasions from the Cybermen, the Nestenes, the Axons – and, of course, the Daleks. The man who was responsible for blowing up the Silurians. The man who thwarted the Zygons. The man who destroyed the Destroyer. The man who apparently retired from the military lifestyle over 30 years ago. (Yeah, right!)

Television viewers last met up with the Brigadier on television in the 1989 *Doctor Who* story *Battlefield* (although the story itself was set a decade later), but now he's making his return in *The Sarah Jane Adventures*, joining forces with his old pal Sarah Jane Smith, for the Series Two finale *Enemy of the Bane*.

And throughout all of these appearances, over all those years, Lethbridge-Stewart has been played by one man – the one and only Nicholas Courtney.

So, after playing this iconic character on and off for 40 years, does Nicholas ever find himself filling in the gaps in the Brigadier's life? The things we never saw on screen?

"Oh yes, sometimes, yes, I do, I do..." smiles Nicholas, as **DWM** settles down with him for a lunchtime drink at his local pub near his home in Crouch End. "I make up my mind about where he's been, what he's done. For example, I decided he was married originally to a lady called Fiona, who lived in the wilds of Scotland... Lethbridge-Stewart, Black Watch Regiment, he ought to have been. And finally one day, after all his adventures with the Doctor, she got fed up with all his absences, so she said to him, 'It's either me or the Doctor.' Of course, he decided he had to do his duty to Queen and country and said, 'Well, I've got to be with the Doctor, got to be. National security and all that!' So she said 'Right!', and left him. And Doris, who we hear about in *Planet of the Spiders*, of course, that's his second wife, who then appears in *Battlefield*. Yes, that's definitely his second wife."

Now, if you pay close attention to *Enemy of the Bane*, you'll even hear a quick mention of the Brigadier's wife. So is he still married to Doris, then, do we think?

"Oh, yes, I think he's still with Doris," Nicholas says assuredly. "If you remember in *Battlefield*, they had the most wonderful vast country estate. We filmed it in a house in Denham, I think. The Brigadier was tending his garden, I think, which was curious, because I haven't got green fingers at all, really. But we had this enormous posh-looking house, which is replicated in the forthcoming *Sarah Jane Adventures*, cos there's an interior shot in my... dining-room-cum-study? I don't know how, you'd describe it, cos it's got this magnificent table... It's this really magnificent room they've found in this house, and we filmed my first scene there."

The Brigadier is 'Sir Alistair' these days, don'tchaknow – so perhaps a knight of the realm needs a house that befits the title?

"Yes," chuckles Nick. "Well, I think he always probably had a very good pay-out from UNIT when he retired... either that, or he's always had an enormous private income, I can't make up my mind which! Or maybe a bit of both."

Elisabeth Sladen reckons that UNIT must have a good pension scheme.

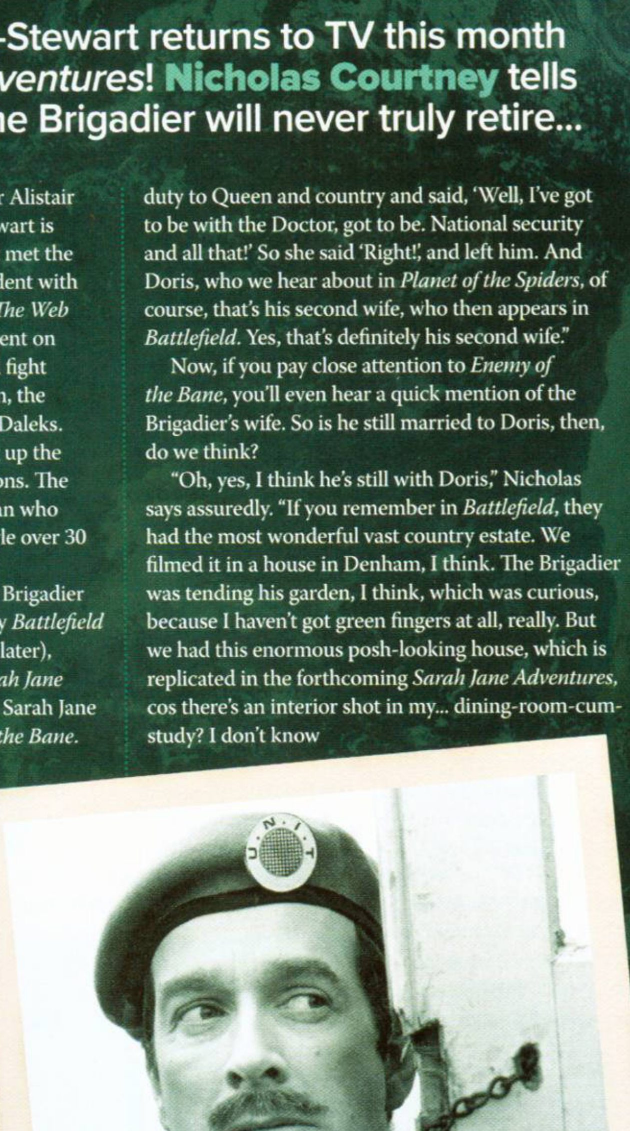
"Good pensions, yep, that's right! Very good. And nowadays he's used to special, *occasional* trips to discover things that are wrong with the world. Hmm."

DWM wonders how much Nicholas knows about the *Doctor Who* world he's re-entering. Has he seen many episodes of *The Sarah Jane Adventures*?

"Not all of them, no," he admits, "but I like what Lis does enormously, she's a wonderful character to be right at the centre. She's absolutely wonderful, Lis Sladen. I thought the one we saw the other day [*Day of the Clown*, at September's Series Two press launch] was very good. I rather liked that story, cos I could see how [writer] Phil Ford says that clowns can be rather sinister people, which I think is rather good." Phil Ford, of course, is also the writer of *Enemy of the Bane*. "Yes, I found it so well written. I found Phil Ford's writing suited me perfectly."

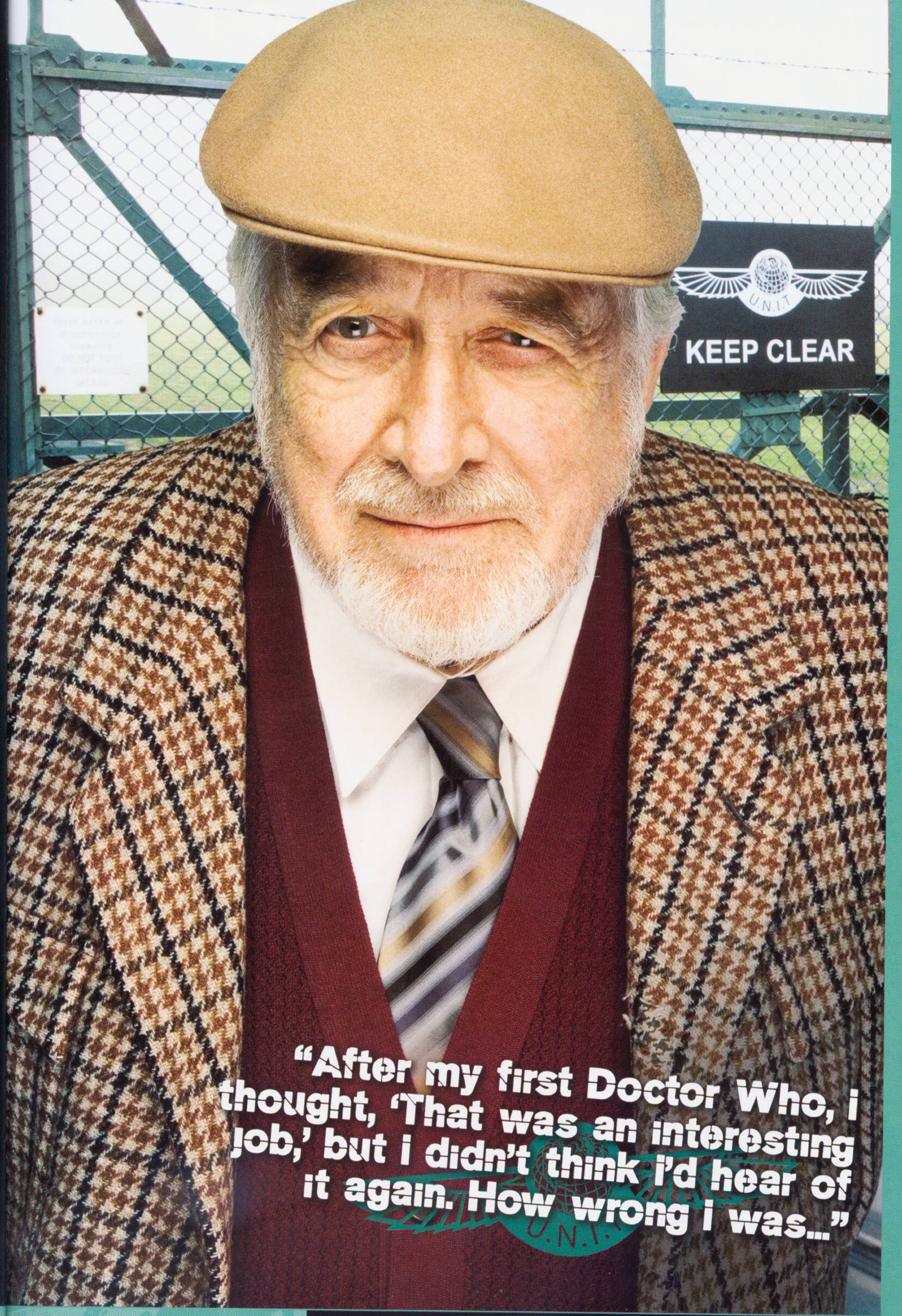
Having played the part, for so long, do you ever feel proprietorial over it? Do you ever feel, 'Oh, that's not a line the Brig would say?'

"Oh, occasionally, if something doesn't ring true I say so," Nicholas replies, before adding quickly, "but, you know, on this *Sarah Jane* the lines weren't a problem. Weren't a problem at all. They all came very naturally." He pauses for a moment. "There was a line when I was working on an audio story for Big Finish, when the Brigadier comes out and says a line like, 'I don't want something to rain on my parade.' It's a very American expression, so I said to Gary Russell [then audio producer], 'Gary, the Brig just wouldn't say this,' and he said, 'You're quite right.' But, occasionally, even with [1970s *Doctor Who* producer] Barry Letts in *Planet of the Spiders*, I was allowed to introduce my own lines sometimes. At the end, when Jon Pertwee is regenerating, originally the line that was written didn't mean very much – so I said to Barry and Terrance [Dicks, 1970s script editor], 'Can't I say, "here we go again"?' And they said 'Yes, of course, very good!'"



The young Brigadier, heading up UNIT at the start of the 1970s.

The Ambassadors of Death (1970)


U.N.I.T
KEEP CLEAR

“After my first Doctor Who, I thought, ‘That was an interesting job,’ but I didn’t think I’d hear of it again. How wrong I was...”

Sir Alistair Lethbridge-Stewart returns in *Enemy of the Bane*, the Series Two finale of *The Sarah Jane Adventures*.

The early days of UNIT in 1968's *The Invasion*.

That line was written by you?

"Oh yes. Exactly. And they liked that, they went for that. And the same in *The Three Doctors*: 'I'm fairly sure that's Cromer.' That was my line, I put it in, the Brigadier getting it *massively* wrong again! It's actually another planet, of course!"

Having been involved with *Doctor Who* for so many years, are you surprised by just *how* popular the series has become since its return?

"Hmm. No, I'm not, cos I think David Tennant has enormous charisma about him. I'm not surprised at its popularity. I like his Doctor, yes. No, I'm not surprised at all. And of course, Russell T has done marvels. The technical achievements they've made… We'd never get anywhere near that in our days. I suppose we just didn't have the technology."

But everything dates, doesn't it? In 20 or 30 years time, these new episodes will look old-fashioned!

"I suppose so, yes," Nick agrees. "One of my favourites of David's was *School Reunion*. I thought it was a very good one. Lis was immensely good, what she did had enormous clarity, and I liked Anthony Head playing the Headmaster. There was a good story, a very good story I thought. Oh, and I liked the one with the gas masks as well..."

Now, you must have kept in touch with Elisabeth Sladen over the years?

"Oh yes. Very frequently! Yes, we always got on very well, Lis and I. She's very good. And I admire her enormously. She's so *good* in the part, apart from the fact that she's kept her figure beautifully, as you know. She looks stunning. She hasn't aged at all. She's amazing. Oh yeah, I like Lis."

Did she let slip to you that she'd been offered the chance to come back for *School Reunion*?

"No, I had no idea. She didn't." Nick pauses for a moment. "Didn't she hesitate before deciding to come back?"

The Brigadier and Doctor Elizabeth Shaw (Caroline John).

Doctor Who and the Silurians (1970)

The Web of Fear (1968)

Well, I think she said she wouldn't have done it unless it was true to her character.

"Well, fair enough!" Nicholas nods approvingly. "I know it's for the younger viewers, but I think her relationship with the lads and Rani, watching the screening the other day, I thought that worked very well indeed."

So, how does Lethbridge-Stewart pop up in Sarah Jane's world again?

"Well, Sarah Jane needs some help, yes. She comes to see me… and when she tells me *where* she wants to go, my face falls. But we manage!" Nick laughs heartily. "We have a lovely moment. According to the producer, who told me when we were at the screening, it works very well when Sarah comes into the room, and we're meeting again..."

But of course, you don't need to know all the history between them to understand that they're old friends?

"No," agrees Nick, before adding, "well, I suppose you do a *bit*. I mean, unless you saw the old Sarah/Brigadier stories, you might wonder, 'Well, *how* does she know him?' And so you might! But Lis has a line, 'I'm going to see an old friend about this,' and the next shot is her coming into my house. As the story goes on, it'll certainly make it clear to the viewer that they've worked together before. But they don't talk about the Doctor at all, of course."

Also co-starring in *Enemy of the Bane* is Samantha Bond, who returns to *The Sarah Jane Adventures* as Mrs Wormwood, the villain from the very first *SJA* episode *Invasion of the Bane*.

"Samantha Bond! She's terrific. Great fun."

Had you met before?

"Never, no! She's very good though, and great fun to be with, good company. A great gossiper and she had some lovely stories! I've seen her on stage in a play with Judi Dench. Very good she was, Samantha. And, you know, I'd never realised I knew her father. Her father was an actor called Philip Bond, who was my sort of generation as an actor. In the early days of being actors, we used to be seen quaffing pints here and there..."

Did Nick need to consider for long whether he'd actually want to come back?

"No! Didn't have to give it more than one thought!"

And, of course, 'Sir Alistair' was mentioned briefly in *The Poison Sky*, earlier this year…

"Yes! I'd been told actually, I think on the Saturday it was going out. My friend Kevin Davies had been watching, and he said, 'Oh, you got a mention tonight!' So I watched the repeat on Sunday, and they mentioned the Brigadier. And I thought, 'That's nice, I wonder why they've done that...?' A lot of people said to me, 'Ah, you're coming back, you're coming back!', and I must say, it crossed my mind. I thought, 'I wonder'... But then I thought, I'll dismiss that one. Build hopes up and live and learn. And *then* I got a phone call saying 'We'd love you to come back,' so I said, 'With pleasure!'"

And there's always the potential you could come back again? Surely we're not going to see you killed off in *Sarah Jane*, are we?

"Well… no… although, actually, maybe you will? That's what Russell would say! Hmm. I'm keeping schtum."

Of course, what we'd all like to see ultimately is the Brigadier back alongside the Doctor himself…

A sunny day's recording in the summer of 1969. John Breslin (as Captain Munro) and Nicholas Courtney filming *Spearhead from Space*.

"That would be very nice. Yes, that would be very nice... 'Ah, Doctor, there's your TARDIS again. You're getting younger all the time. How *do* you do it, Doctor, how *do* you do it?'" Nick laughs again. "Yes, I shall look forward to that." A pause. "In my dreams..."

Nicholas Courtney first appeared in *Doctor Who* back in 1965, alongside the orginal Doctor, William Hartnell, in the 12-part epic adventure *The Daleks' Master Plan*. But on that occasion Nicholas wasn't playing the role of Lethbridge-Stewart…

"No, I was Bret Vyon, Space Agent, who, you know, gets killed off after four episodes by Jean Marsh [who played Sara Kingdom]. After *that Doctor Who*, I thought, 'Well that was an interesting job,' but I didn't think I'd hear of it again after *Daleks' Master Plan*. How wrong I was..."

Back in 1965, *Doctor Who* had only been running for two years – and was already a massive, *massive* success. William Hartnell was loved by every child in the country, viewers would look forward to each encounter between the Doctor and the Daleks, while miniature versions of the creatures could be found on the shelves of every toy shop. How times change! Did Nicholas realise how huge the programme was even then?

"Well, at the time of William Hartnell, it wasn't *quite* the cult then, that it is now," he considers. "I mean, originally they didn't think it would last beyond one Doctor. So it had become... it was certainly well established. I don't know, when they first visualised the whole thing, how many regenerations they thought might happen to the Doctor..."

Well, I don't suppose it had even been thought of then at all! When you came back in *The Web of Fear*, Patrick Troughton had taken on the role of the Doctor.

"Yes... I think a lot of that was due to Douglas Camfield [director of both *The Daleks' Master Plan* and *The Web of Fear*], who decided he liked what I did... He was a very army-minded man, and for some reason he thought I was just right for Colonel Lethbridge-Stewart. This may be an old story to people, but when they did *The Web of Fear*, originally the Colonel was going to be played by David Langton. Then he bowed out and couldn't do it. Had he *not* bowed out, my whole career of 40 years would have been very different!"

"Lethbridge-Stewart was going to be played by David Langton... so my career could have been very different!"

It's sad to say that Nicholas' first appearance as Lethbridge-Stewart no longer exists in the BBC archives, as Episodes 2-6 of this adventure are missing – destroyed in the purge of the 1970s.

"Yes, very sad," confirms Nicholas. "At the end of Episode 2 you see a pair of army boots appearing." The boots were filled by extra Maurice Brooks. "The people at the BBC said, 'I'm sorry, we can't pay you a fee for this episode cos only your boots are seen!' So, yes, I think I first appear *properly* in Episode 3."

After this first story, Lethbridge-Stewart returned later that same year, now promoted to Brigadier, in *The Invasion*. Happily, most of this story *does* exist.

"Yes, by that time, they knew that Pat Troughton was gonna leave and Jon Pertwee was going to take over. So that's when they sat down and introduced the idea of UNIT. Peter Bryant [then *Doctor Who*'s producer] said, 'Pat's leaving, Jon Pertwee's taking over, would you like a two-year contract?' My second child had just been born earlier that year, and I was delighted for some secure work. 1968 was quite a good year for me!"

HATS, HEIGHTS & HAVOC…

THIS IS THE FIRST TIME THAT **DWM** been kept waiting for a hat. Well, a hat and a tie and a jacket, to be precise. **DWM** is on location with the *SJA* team to take a historic photo – Sarah Jane and the Brigadier reunited! But having waited for a point when both Elisabeth Sladen and Nicholas Courtney are free, we've hit a snag. While the two actors are happy to have their photo taken, the aforementioned items from Sir Alistair's costume have been borrowed by stuntman Derek Lea, as an exciting piece of stunt-driving is captured by the cameras.

With no spare bits of costume handy, that means no photos can be taken until after the stunt is completed. **DWM** asks Nick if he'd rather be doing the stunt himself?

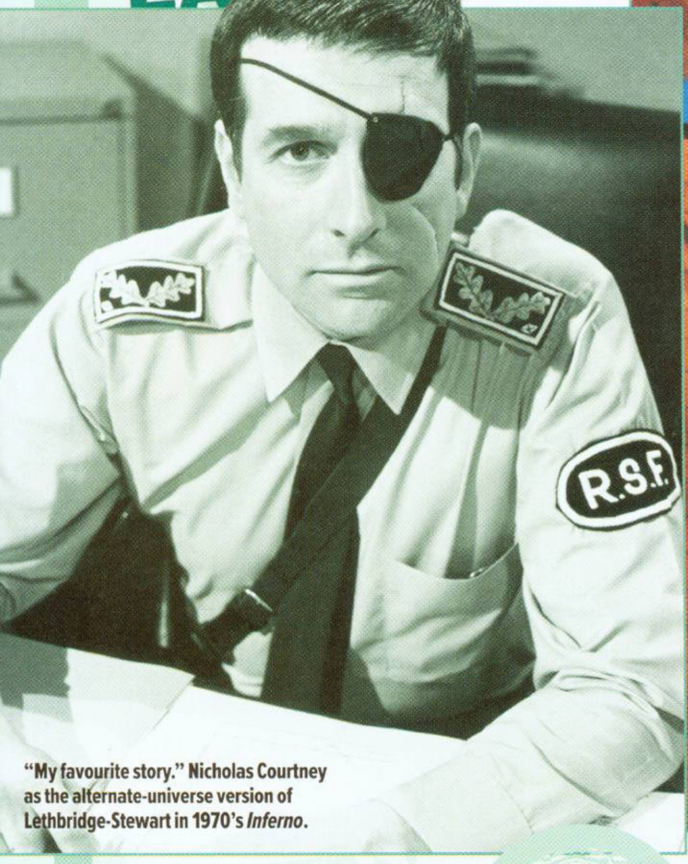
Nick Courtney *not* about to do a stunt.

"No, I'm quite happy for someone else to do it," Nicholas chuckles. "I'm a devout coward! A group called Havoc used to do them back in my day. They were always throwing themselves off from huge heights. Not for me though, thank you! Dear me, no no no! When we were doing that Children in Need story [1993's *Dimensions in Time*] there was a scene with a helicopter, and at one point they said, 'Now, you look down at Mr Pertwee.' I said, 'No I bloody well don't, the Brig gets vertigo!' Afterwards I went straight to the pub and had five rounds rapid!"

Did you ever *have* to do your own stunts?

"Well, in *The Ambassadors of Death*, I had a lot of shooting to do," Nick recalls. "But that was alright because that didn't involve heights! For some reason, stunts never used to come my way very often. My squaddies got to do them! Pertwee loved stunts, of course."

"I had a swordfight on stage once, I was playing St George, fighting the dragon. I was never very good at fencing, and on the last night my sword broke in half! Completely! So the dragon managed to kick his sword over to me so that I was able to finish him off!"



"My favourite story." Nicholas Courtney as the alternate-universe version of Lethbridge-Stewart in 1970's *Inferno*.

Day of the clown? No, these circus folk appeared in 1971's *Terror of the Autons*.

"Peter Bryant said 'would you like a two-year contract?' My son had just been born, so I was delighted for the work..."

Did you know about these plans when you shot *The Invasion* then?

"Um, no, not til the end," Nick recalls. "Quite soon after, though. Quite soon after *The Invasion*. Because there was another story or two in between, wasn't there? Pat Troughton's last one was *The War Games*, wasn't it? I remember also being told that that would be when the BBC would go into colour. So that was the first *Doctor Who* story in colour – Pertwee's first one, *Spearhead from Space*. Which has proved to be a very popular one, one they often repeat, all over the world. I mean, particularly in America, cos I still get cheques, you know, for *Spearhead from Space*."

Spearhead from Space relaunched *Doctor Who* in 1970, with the newly-regenerated Doctor exiled to Earth. Once again meeting up with Brigadier Lethbridge-Stewart, the Doctor became affiliated with the United Nations Intelligence Taskforce – UNIT – protecting the Earth from alien invasion.

"Yes... One of the things that Jon Pertwee said at the time was that the Earth stories work very well, cos it's a threat to *us*, rather than happening on distant planets. Jon used to say that if you suddenly find a Yeti on your loo in Tooting Bec, it's much more frightening than meeting a Yeti in Outer Space!"

Yes, Jon Pertwee was often harping on about that 'Yeti on the loo in Tooting Bec', wasn't he? It's surely one of *Doctor Who*'s Greatest Scenes That Never Actually Happened. I wonder what the Yeti would have been *doing* on the loo?

"Hmm. Wondering how it worked probably."

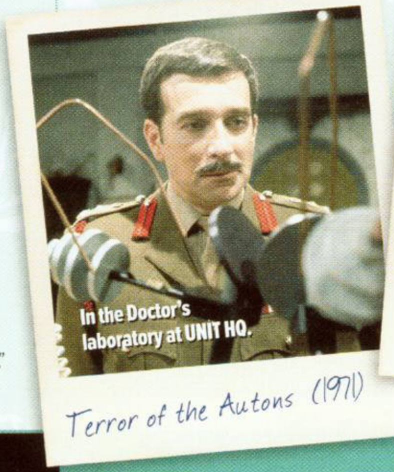
Probably. We take these episodes for granted now, but at the time it must have seemed so new. The Brigadier was really the *only* link from the old 1960s version of the series, wasn't he?

"That's why it was slightly easier for me, I think," Nicholas nods. "When we were doing *Spearhead*, I remember, Jon and I didn't hit it off immediately. It didn't take long afterwards, a few stories... but he was still finding out how he was going to play the Doctor, but I had already established my character. That helps."

Caroline John was also introduced as scientist Elizabeth Shaw. As the 'old hand' did Nick feel a responsibility in 'welcoming' them to the series?

"Well, I think Jon had already taken oven that. He did the welcoming, I think, because he was the leading man. Quite right. He was very good when people joined, and he was very good at making them feel welcome at the beginning of each story. Caroline and I immediately got on very well. We had a lot in common, Caroline and I. Actually, I don't think there's anyone I haven't got on with at all, in fact..."

The Doctor, the Brigadier and Liz braved alien invasions through 25 episodes in 1970, taking in the stories *Spearhead from Space*, *Doctor Who and the Silurians*, *The Ambassadors of Death* and *Inferno* ("My favourite one," Nick smiles). Did he know that he'd be featuring in the series for the whole year?



In the Doctor's laboratory at UNIT HQ.

Terror of the Autons (1971)

John Levene (as Sergeant Benton) and Nicholas Courtney in rehearsals.

The Mind of Evil (1971)

"Yes. Well, I knew I was going to do *two* years, actually. I'd had the contract, and at the end of the two years Barry said, 'Well look, we're going out in space now, so we won't be seeing you for a bit, but no doubt you'll do a story again,' which I did, I'd come back and do the odd story when he came back to Earth."

After appearing in every story of Jon Pertwee's first two series, the Brigadier appeared less frequently in the remainder of the Third Doctor's era. By the end of *The Three Doctors* (1972/73), the Time Lords had returned to the Doctor the power to travel in time and space – and that meant fewer appearances by the UNIT team.

"Yes," Nicholas nods. "And that one was the first time the Brig got to go off in the TARDIS himself, yes! Off to another planet! Until then, he'd resolutely refused to go off in his time machine. Yes, *The Three Doctors*... that was the first time that Troughton and Pertwee were together. They played up each other very well. I was there in the rehearsal room, wondering... when they were going to rehearse the first scene, how they were going to play when they were together on the set. Pertwee was a bit sort of, er... cos Pat, he's er..." He breaks off and laughs. Come on, Nick, spit it out!

"Well, Jon was very *exact*, you know? He'd want to know what's coming on which cue... but Pat Troughton came in saying, 'Oh, I don't know what cue I should use!' But, er... they had two different ways of *working*, put it like that!"

How did you react to having two Doctors to play to at once? Up until that point the Brigadier had always been the straight man to Jon Pertwee's Doctor, but suddenly here was Pertwee kind of acting as the straight man to Patrick Troughton's Doctor! How did the Brigadier fit into that equation?

"Yes, I was always the straight man. But comedy can come out of the straight man anyway... There was a wonderful moment, if I remember rightly, when Bill Hartnell finally appears on the screen, and the Brigadier has the lovely line, 'Three of them.

Elisabeth Sladen

Sarah Jane Smith

Hello Lis! How's this series going?
"Oh, hello! I think we've got three weeks to go – if that! We've got a lot to get in."

Now the Sontarans are back, who you've met before, of course...
"I know! In order of preference, my favourites are Davros and then the Sontarans. So I've ticked my boxes this year! It's lovely that we can scavenge from the past. That was my first [*Doctor Who*] story, with the Sontarans [1973's *The Time Warrior*]."

Mrs Wormwood (Samantha Bond) and Commander Kaagh (Anthony O'Donnell) return in *Enemy of the Bane*.

The Sontarans have changed a bit...
"They've changed quite a bit, actually – they're not quite as silver, they're more blue-y. And they look much more metallic – less material-like."

... and you've been reunited with Nick Courtney on this series...
"Oh, I know, isn't that wonderful! It's seamless, the Brig coming in. It's absolutely seamless. It really, really works! We've had lots of bits and bobs of [photos of] UNIT in the attic, and we had the book which said UNIT on, which Graeme [Harper] focussed on last time he directed us."

Now, your very first story featured Nick Courtney, of course.
"Yes, we were much more Earthbound with Jon [Pertwee], and it took off more into space with Tom [Baker]. So I didn't see Nick that much when I was with Tom, except when we landed on Earth."

Do you remember the first time that you and Nick met each other?
"It would have been on the set. We wouldn't have been introduced beforehand. It would have been literally on the set for the first scene of *Time Warrior*. If we shot it in order! Which I think probably we would have done, being my first one. So probably it was my very first studio day."

Now you've had a lot of success with *The Sarah Jane Adventures*...
"We've done really well. I think they're really pleased with it from what I hear. At one point we were going to do 24 episodes, but I don't think it was logistically possible."

So you hope to do another 12 next year?
"Well I think they're thinking ahead, but never say anything is set in stone, cos you've always got to wait for backing. It's all about budget. It is a children's programme, so I suppose we're getting whatever a CBBC budget is, but we've got loads of special effects, and you have very layered scripts. There's a lot going on."

This series there's a new girl, Rani...
"We've got a new family, and that's really nice for me, because Yasmin is quite small in height, so that was a different way I could deal with her. Anjli [Mohindra, who plays Rani] is much taller, and in a way more grown up, so my character has to adapt how to deal with that person."

Now you've had a rematch with Davros and the Sontarans, are there any other old monsters that you'd like to see come back?
"Oh, you'll have to remind me! Which ones were there? The Robot... the Zygons... They were really good, even back then. They were a Jim Acheson creation. It's wonderful, when you had Jim you could always shoot the monsters from the back. They were very organic. Very good. Actually, yes, the Zygons. That's the best one."

What do you think it is about Sarah Jane particularly that makes her such an iconic *Doctor Who* companion?
"I have really tried to think about that, and I can only think – I mean, she is an Earthbound character for a start. So you can pick her up from Earth. You don't have to go racing into space. And I think *Who* caught a lot of people's imaginations with Jon and Tom. I think I was very fortunate with my Doctors."

Now, you almost had your own spin-off series before...
"Well, the pilot that we did [1981's *K9 and Company*], when I got the script, I went into the office with John [Nathan-Tuner, producer] and Eric [Saward, script editor] and said 'This isn't Sarah at all.' They said 'Oh, we'll fix it,' and it just didn't get fixed! There was no tension in it. Everyone did their best and things weren't easy – but... it never quite had the springboard that it needed. It was a shame, but I'm not really sorry."

***The Five Doctors* reunion was quite soon afterwards. Was that a better experience?**
"No... It was a bit cobbled together, I thought. It didn't have the production time before we came on it. I mean it was rather like licquorice allsorts, wasn't it? It didn't go together. The scene where we were in Rassilon's tomb, I mean I'm in the background thinking, 'What the hell am I doing here, I better shake hands with Tegan!' I don't believe you should be on the screen if you don't have something to add to it."

***The Stolen Earth*/*Journey's End* is a little bit like *The Five Doctors*, what with all the returning characters...**
"Oh, I hadn't thought about that. It didn't even cross my mind! I don't think it bears any resemblance to it, but you're absolutely right!"

Do you think that reunion was more successful than *The Five Doctors*?
"Oh, I don't think they can be put in the same category! My favourite word at the moment is 'seamless'. And I think that was absolutely seamless. I think it's a brilliant script. You can watch it again and again and get more out of it, and understand it more each time. Oh! Absolutely. How could you think Sarah Jane and Torchwood would ever get together? Loved it!"

It was pretty chaotic with the TARDIS scene with everyone around that console...
"We shot that first! Oh it was wonderful! You know on the call sheet where it says how many people are in a scene? The list just went on and on! The director Graeme Harper looked at it and went 'My god, how is this going to happen?'"

Our favourite bit was where Donna pushes Sarah out of the way to go and hug Jack!
"I saw that, and I thought 'What the hell am I going to do?' I just thought, 'I'll have to fling and go for it!' There was no-one for me to hug! Everyone had a hugger! So I went from David to someone else, to John – had a lovely hug, lifted off my feet, and Catherine [Tate, as Donna] comes in and I was pushed away with such velocity, that I just spun!"

Do you find that children recognise you in the street now? Like in the old days?
"Oh, actually it happens a lot *more* now, because I have the old guard, and their children or grandchildren. Children wave to me!"

***SJA* is the Number One show on CBBC...**
"We've got the top six slots! Who'd have thought it? I truly thought that when *Doctor Who* came back, I really was prepared for bad press. Not because I thought the programme was bad, but I just thought that's what the press would do. I was quite prepared for a personal attack from the press. But it's been absolutely lovely."

> "Isn't it wonderful? It's seamless, the Brig coming in, just seamless. It really, really works!"

Defender of the EARTH

It's getting crowded around the TARDIS console with a couple of Doctors and a string of other companions in *The Three Doctors*.

◀ I didn't know when I was well off!' The Brigadier was amazed by everything going on, but had to *appear* to take it all in his stride."

The Time Warrior launched Jon Pertwee's final series as the Doctor in 1973/74, and also saw the début of both Elisabeth Sladen as Sarah Jane Smith, and the alien Sontarans, who have plagued the Doctor time and again over the years, and reappear in the forthcoming series finale of *The Sarah Jane Adventures* ("Yes, they've endured very well. And lo and behold, I meet them again!"). But times were changing, and at the end of the series, in *Planet of the Spiders*, Jon Pertwee's features blurred and changed into those of Tom Baker. The Brigadier appeared in Tom Baker's first story, *Robot*, but after that the Doctor resumed his travels in time and space, with appearances from the UNIT team becoming even less frequent.

"It was when we were doing [1975's] *Terror of the Zygons* that I think we all thought *that* was the end of UNIT, forever. John [Levene, who played Sergeant Benton] said 'Katy [Manning]'s gone, Jon's gone, now *we're* going… The series is all coming to an end, you know.' That dire prediction of John's was proved, of course, wrong, cos it went on forever."

It did seem, however, that *Terror of the Zygons* might prove to be the Brigadier's swansong, although John Levene himself returned for one further appearance, at the tail end of 1975.

"Did he? Oh yes, *The Android Invasion*. That was one I *wasn't* in, but I was supposed to have been. The BBC had... first of all, they'd rung me up and asked me if I could do a story, and I said 'yes'... and then they cancelled the story, and I thought 'that's a pity', so I didn't do it. The next time they asked me, I was back on stage, cos during all these gaps between *Doctor Who* I was touring, doing lots of plays..."

Another new Doctor to get used to...

Robot (1975)

The Brigadier's last reunion with Sarah Jane was in an independently-produced spin-off drama.

Downtime (1995)

During the second half of the 1970s, the Doctor's visits to modern day Earth became less and less frequent, with visits instead to far-flung planets such as Gallifrey, Pluto, Calufrax, Tara, Skaro and Skonnos… UNIT had seemingly had its day – and the Brigadier, as part of that old regime, had disappeared with them.

"I remember I was at Tom Baker's farewell party at the BBC," Nicholas recalls, "and Tom said slyly, 'Yes, but I've had the part for longer than anyone else,' cos he'd had it for seven years, hadn't he? But it was at that party that John Nathan-Turner said, 'You may remember me,' and I *did*, funnily enough, cos he'd been a floor manager or something..."

The 1983 version of the Brigadier comes face to face with the Fifth Doctor in *Mawdryn Undead*.

By 1981 John Nathan-Turner was the producer of *Doctor Who*, overseeing Tom Baker's final series, and bringing in the Fifth Doctor, Peter Davison.

"So John and I were chatting, and he suddenly said, 'Would you like to come back to the series?' And, you know, there we are. Some time later he rang up and said, 'Right, you play two Brigadiers. One who's met himself, and so he's had a nervous breakdown. *Mawdryn Undead*."

The story involved a complicated time paradox, where the Doctor and his companions encounter two versions of the Brigadier – one from 1977, and another from 1983.

"I remember when we were doing *Mawdryn*, it was supposed to take place during the Queen's Silver Jubilee, which was '77. Yet originally, way back when we were doing *Doctor Who* in Pertwee's time, that was supposed to take place in the '80s! So, you know, one said to people, 'Don't worry about that, doesn't matter, doesn't matter...'"

Did you bring that up at the time?

"No, someone else did. The assiduous *Doctor Who* fans did. They all noticed..."

What did you think when you first saw the script for *Mawdryn Undead*? After all, there were a lot of scenes with the Brigadier in them…

"Well, quite a lot, yes, cos there were two Brigadiers!" Nicholas chuckles. "Only one fee though. I found that story quite complicated to understand, but maybe that's just as well that I, or the Brigadier, didn't understand it. The whole premise of... what's it called...? The Blinovitch Limitation. Have you heard of that?"

Er… we think it's what happens when you travel in time. If you touch yourself it causes a big explosion.

"Oh. Well, I rechristened it the Slimovitch *In*vitation! I remember taking that script home, and having a holiday in the South of France. I was studying this *Mawdryn Undead* script, and I found it quite hard to comprehend, really."

FILLING IN THOSE GAPS...

As noted elsewhere this issue, the Brigadier is unique in having appeared alongside all of the Doctors. Well, *almost* all of them...

"Do you remember when they did that experiment, which I never think worked, for Children in Need? *Doctor Who* meets *EastEnders*! I'd never done a story with Colin Baker, so John Nathan-Turner arranged that at one point. I'd be saying, "Hello," to Jon Pertwee and "Goodbye," to Colin Baker. I think that's how the story went! Finally, I got to work with Colin – if only to do a handshake! I finally ticked that box, yes!"

In 1996 we met the Eighth Doctor, Paul McGann, in a one-off TV Movie. However, the Brigadier didn't come face to face with this Doctor for his one and only TV appearance.

"Yes. I liked his Doctor. I think, in the end, it was a bit too American. I mean they had, in the last part of that film, a car chase in Los Angeles. Didn't want that, bit too American. I suppose the money and the backing was American, but um... Paul McGann, very good actor indeed. Of course, I've managed to work with him on the Big Finish tapes... I've also done one with Colin, called *The Spectre of Lanyon Moor*. Good story that. Nick Pegg."

The Brigadier and the Tenth Doctor came face to face in the DWM comic strip, *The Warkeeper's Crown*...

"Yes, I read it, no, no, of course I did! I remember Clayton [Hickman, former **DWM** editor] asked me if that'd be all right and I said, 'Yeah, sure!'"

Nicholas has, however, worked with David Tennant for a *Doctor Who* of another type...

"Well, yes, cos we did an audio, for Big Finish, with him playing Lieutenant Colonel Brimmicombe-Wood. So if ever I do get to meet David Tennant on TV – if that ever happens – I shall look over my desk and say, 'Ah, Brimmicombe-Wood, there you are!' It was a story when David Warner was playing the Doctor. A *Doctor Who Unbound*, you know. That's also where the Brigadier gets knighted – after bringing down Brimmicombe-Wood, this villain, who's betraying UNIT. And he gets honoured, gets his knighthood, because of what he's done!"

Another fine mess... Sarah Jane, her gang and the Brigadier square up to Mrs Wormwood.

"The Brigadier would go out in a blaze of glory, I think. Self-sacrifice, dying for his country. No, for his planet!"

With all the changes that had happened on *Doctor Who* in the intervening years since *Terror of the Zygons* – both on screen and behind the camera – did you find that it didn't really feel like the same series anymore?

"No, it felt roughly the same," Nick considers. "It was a different Doctor, and you just reacted in a different way. But I remember in *Mawdryn*... one of the Brigadiers, when he's had this meeting, has a sort of nervous breakdown as far as I can remember. Which I suppose you would if you met yourself! We recorded them, obviously, Brigadier One and Brigadier Two on different days, cos the make-up was all different. One with a moustache, one without. But I had to remember how to be slightly more... what's the word? Bent? No, hunched shoulders, rather, on the older version. And I had to remember each time, as we were rehearsing scene after scene, not to jump from one Brig... Very difficult, and as they were both the same age, roughly, there's no great difference. Not like in *Inferno*, where I was two different characters entirely. So I had to concentrate quite a lot."

In *Mawdryn Undead* we discover that the Brigadier has retired from UNIT and become a school teacher – something barely referred to again!

"Well, chronologically after that, what was it? *The Five Doctors*? Yes, *The Five Doctors* he's still at school, but he gets taken over by the obelisk, you know, when him and Troughton are walking in UNIT grounds, he gets lifted out... but I remember at the end of the story, Pat Troughton says, 'Back to school, Brigadier.' So, presumably he's still at the school in *The Five Doctors*."

When everyone was coming together to celebrate 20 years of *Doctor Who* in *The Five Doctors*, was *that* the point that you realised how unique the series was? That it had this place in television history?

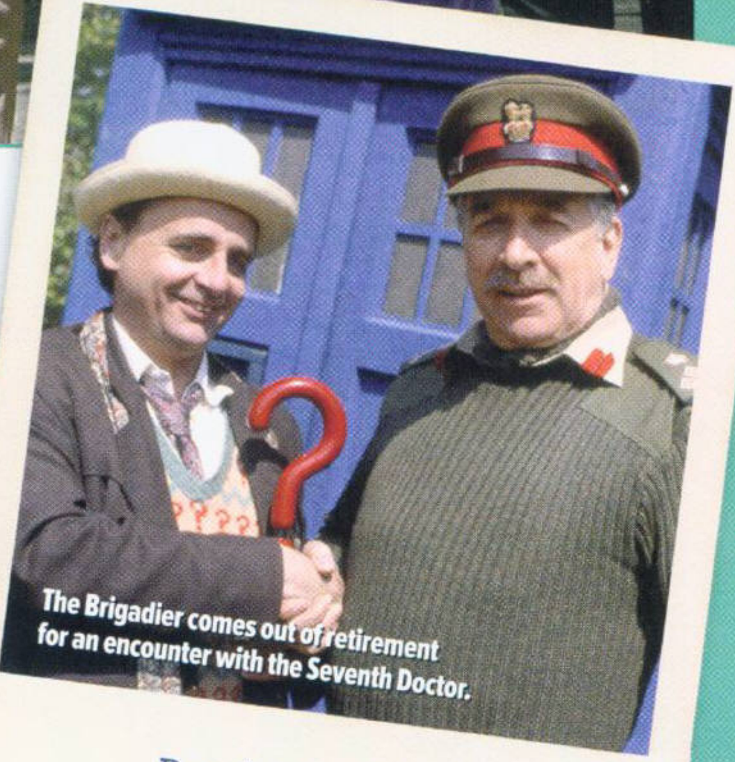
"Something that was gonna last, yes... I always said years and years ago, and I'll say it now, I think it'll go on forever the programme, as long as it keeps on evolving. Which it does – I mean, since Chris Eccleston, now David took over... as long as it continues to evolve, and it *has* to change obviously, things have to be different, it's the sort of programme that can last forever! Except..." Nick pauses for a moment to consider, before whispering, "Does anybody remember this? Weren't there only supposed to be 12 regenerations for the Doctor?"

Well, technically yes, that's true.

"So, we're on number 10 at the moment... Three more Doctors. *Then* what would they do?" Nicholas chuckles mischievously. Well, we've heard that something called the Crystal Ball of Zog will help out once that scenario comes to pass. We move on.

In 1984, Colin Baker became the Sixth Doctor ("Colin was the only Doctor I never really actually worked with... in the old days that is, not the new ones..."), but he remained in the part for only two full series ("I know, Michael Grade. Chopped the programme, I know…"). Was Nick aware that *Doctor Who* was going through turbulent times?

"Yes, yes a fair amount, because when John [Nathan-Tuner] asked me back, subsequently I became very, very good friends with John. In fact, he was Best Man at my second wedding. We became great chums. So we kept in contact. I was aware, of course, because of what one read, and you always wondered when [then BBC1 controller] Michael Grade said, 'Right, that's it, no more,' whether that would be it. Then, lo and behold, Sylvester proved them wrong." He laughs before adding, "Which was splendid!"



The Brigadier comes out of retirement for an encounter with the Seventh Doctor.

Battlefield (1989)

Nicholas returned to *Doctor Who* in 1989 in *Battlefield*, alongside the Seventh Doctor, Sylvester McCoy.

"They were going to kill me off, actually," Nick reveals. "JNT said, 'Do you mind?' and I said, 'No, give me a good story to go out on, I've had a very good run out of it. It's been very good to me.' But then, during filming the script, the way it developed, they changed their minds and decided not to kill me off after all. Although at one point, Sylvester says, 'Oh, you were meant to die in your bed!'"

Were you happy to have a reprieve then?

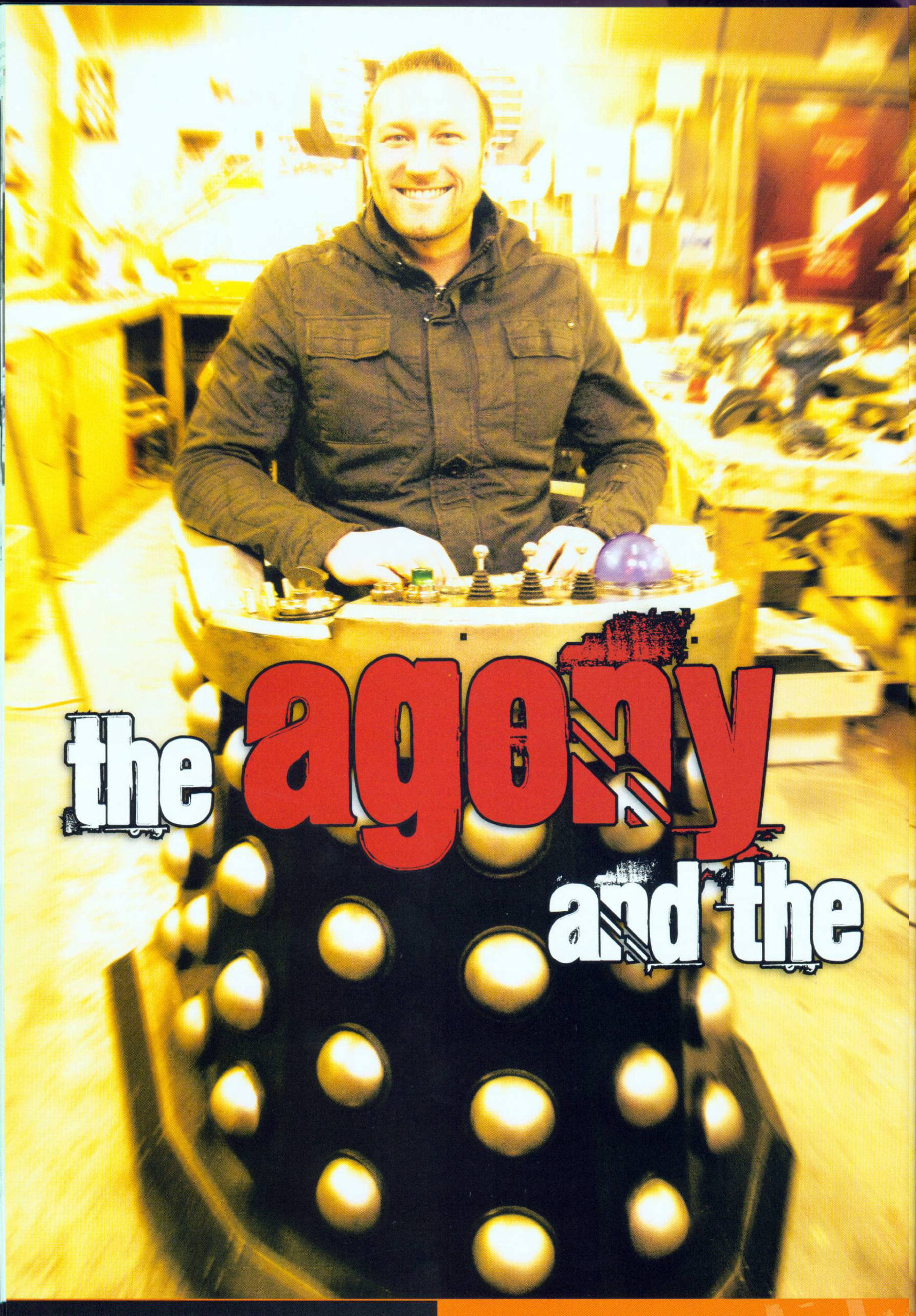
"Quite happy! It's prolonged the character. I mean, he's not dead yet, the Brig. And all during the interim periods when it was off completely, before Chris Eccleston took over, Big Finish kept the whole thing alive, didn't they? All these wonderful audio stories..."

But, come on, is that *really* the way the Brigadier would go? Dying in bed?

"Hmm. No, he'd go out in a blaze of glory, I think. That was what was originally going to happen in *Battlefield*. An act of self-sacrifice."

That seems appropriate for the Brig, doesn't it? "Self-scarifice, yes. Maybe I'll get to do that before I really die m'self!" Nick laughs heartily. "But yes, he should die for his country. No, for his planet!" ◀DWM▶

The Sarah Jane Adventures continues on BBC One each Monday at 4.35pm, and on the CBBC Channel at around 5.15pm.



the agony and the ecstasy

... and suddenly, it was all over. It seems like only yesterday that DWM was announcing Phil Collinson as *Doctor Who*'s new producer. Five years on, Benjamin Cook caught up with Phil to find out how he's coping now he's left it all behind...

"Well, I'm not going to watch it. I'm never watching *Doctor Who* again. I can't possibly."

Phil Collinson is joking, of course. **DWM** has asked him about this year's forthcoming Christmas Special, *The Next Doctor*, the first episode of twenty-first-century *Doctor Who* that he has played no part in making.

"I don't know anything about the Christmas episode," he says. "Well, I know the Cybermen are in it. I know it's set in Victorian times. I kind of know what the fans know. I know what I've read in **Doctor Who Magazine** and the newspapers, but that's all. I'm really excited. I'm sure watching it will be emotional – the first couple of minutes, where the credits come up and my name isn't on them – but that's the choice that I've made, and I have to live with that. I've made a choice not to be involved with it anymore."

A couple of Christmases ago, Phil took a month off from the *Doctor Who* treadmill to go on holiday to New York. Such is his love for the show, and his role as producer, that his friends concluded that he must have something terminal. "My friends thought I was seriously ill," he told **DWM**, a few months later. "Why else would I leave *Doctor Who*?" Two years later, what's changed?

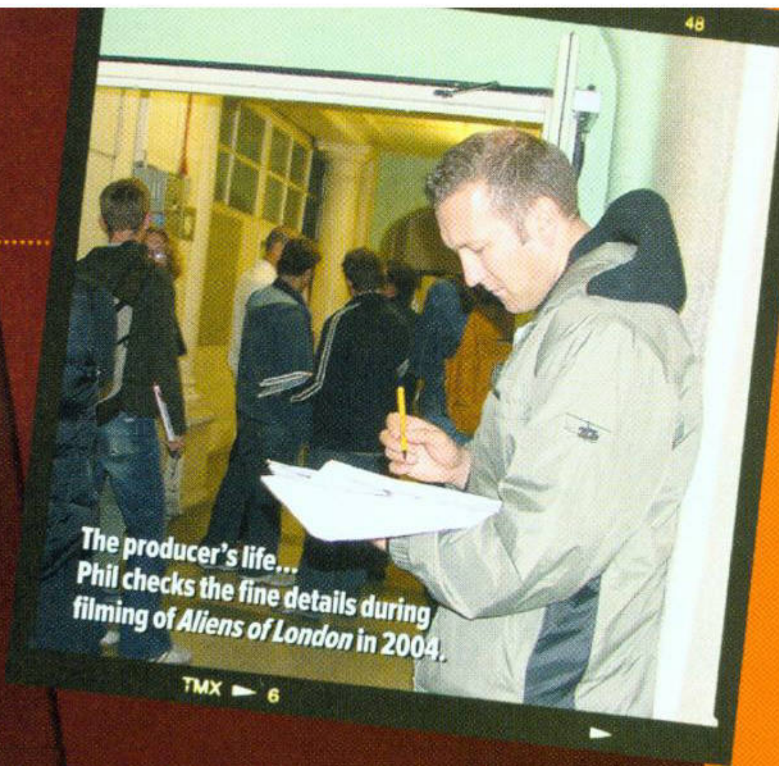
"I left because it was time – for me, personally," he says, when we meet in a coffee house two minutes from Kings Cross Station, in London. It's mid October 2008. "Four-and-a-half years is longer than I've ever stayed in a job. It got to the point where I was picking up scripts and going, 'Right, Scene 4, that'll be done with green screen, and she'll be on a wire, and that'll be done like that...' A little bit of the creativity goes. A little bit of that 'I'm sweating and excited to be picking up this new script and working out how we're going to tackle it' goes. Also, there comes a point when it's best for the show. You need to have new people coming in. Do I miss it? Of course I miss it. I miss the people hugely. I got very close to a lot of them, because we worked long hours, we worked hard, and it was incredibly, intensely collaborative – and terrifying, in the early days – and an awful lot of fun. It's the happiest thing I've ever worked on, and I miss that. Frankly, I miss being in that shitstorm. Every day, the phone would ring and something had gone wrong. I miss dealing with that."

Phil's last day on set was 21 March. **DWM** was there in studio, in the Dalek Crucible. The Supreme Dalek was going nuts. "Give it some welly!" hollered Phil. "Can we have a little more swing on his eyestalk?" Julie Gardner and Russell T Davies (*Doctor Who*'s executive producers) were there too, all teary-eyed and emotional. Phil, in contrast, was holding it together. His final proclamation to the studio floor? "Red-hot Dalek action! I love it!" Fitting last words.

The next day, he left the UK for America. "I took six weeks off. I just vanished. I went somewhere hot; lay on a beach and did nothing. I had to do that. If I'd gone straight into another job, I would have struggled." So he found it tougher to leave than he'd expected? "In the initial few months, it does feel like someone's died," he admits, with surprising candour. "There's suddenly a massive part of your life that isn't there anymore. It's awful. I've cried. It's a very strange thing to be in your late 30s and know that the job that you'll be defined by forever, probably the most exciting job that you'll ever do, is behind you. It's very disconcerting. I've had to come to terms with that. It's been a funny old time. But I am moving on, resolutely."

When did he realise that his time was up? "Coming to the end of Series Three, I think. It felt hard to do another series. At the point when we were thinking about someone new coming in as the companion, I kind of thought, oh, are we doing this again? I'm so glad that I did a fourth series, but I knew then that it would be my last."

Last August, just a couple of months into production on Series Four, Phil was offered the producer's job on ITV soap *Coronation Street* – for a Manchester boy, a dream come true, surely? "Well, yeah, it was. It's massive. It's a monster now. It's a five-times-a-week monster. It's watched ▶



The producer's life... Phil checks the fine details during filming of *Aliens of London* in 2004.

> **"it does almost feel like someone's died... there's suddenly a part of your life that isn't there anymore..."**

Phil keeps a watchful eye over the *Rise of the Cybermen* in late 2005.

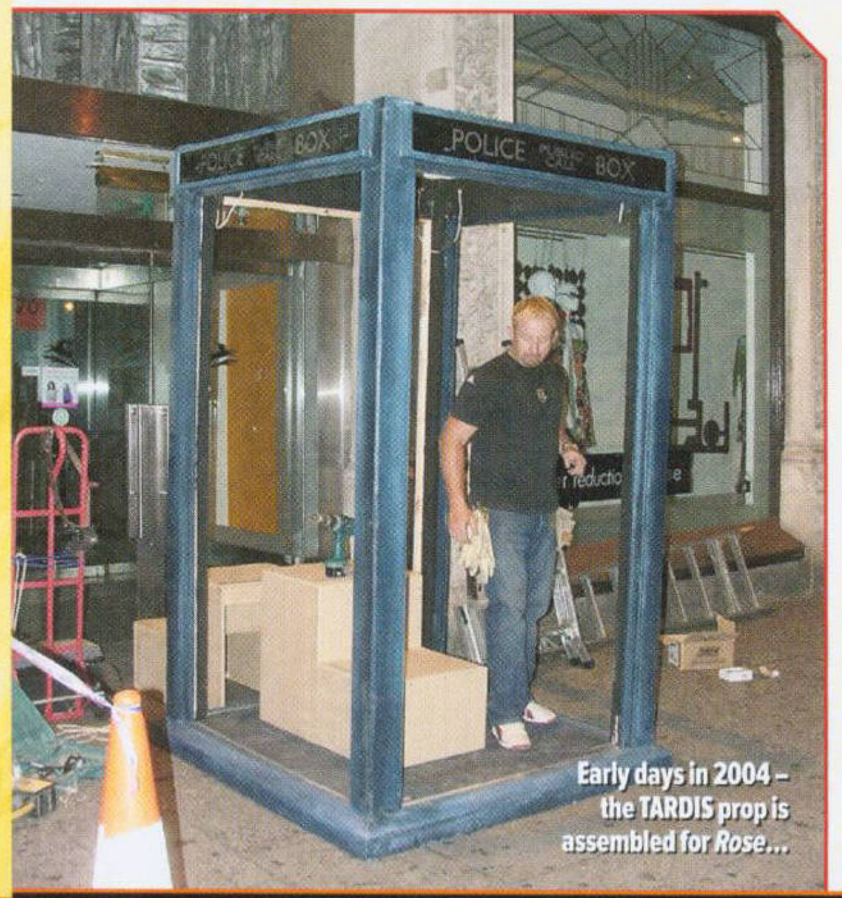
The *Doctor Who* team celebrates at the 2006 *Radio Times* covers party.

Back in action in the summer of 2005 – Phil Collinson with director James Hawes, as shooting begins on David Tennant's début story *The Christmas Invasion*…

by the entire nation. I went to meet them about it, and I thought I'd do it. Then a Sunday paper ran a story – some memo had leaked my name – saying that I was going to exterminate Weatherfield; I was going to kill off all these characters. I'd only had one meeting! I think I was one of three people that they were seeing, although subsequently they did offer it to me – by which point it had been in the papers, so [BBC Head of Fiction] Jane Tranter knew that it was on the cards, and she offered me the job that I'm doing now." This is Head of Drama of BBC Vision, in Manchester. "It was a close call," admits Phil. "I had to decide between the two.

"I hope that one day I *will* make *Coronation Street*, and I almost did, but this job felt the more challenging for me at this point. I've gone on to develop new shows, which puts me on my back foot again, because it's not something that I'm familiar with doing. I'm not as comfortable going into TV Centre and pitching ideas at them. There's a bit of terror in that. My reputation is on the line again. I'm working closely with writers, a whole range of writers, getting incredibly involved in the scripts – which I wasn't on *Doctor Who* necessarily, in the way that I had been on other shows…"

"when julie told me, i had to pretend that i didn't already know: 'i've got the job? that's brilliant!'"


Early days in 2004 – the TARDIS prop is assembled for *Rose*…

Phil with the Daleks on set for *The Parting of the Ways*.

Originally a Leeds lad, many of Phil's family and friends are in Manchester, which he considers home.

"Russell jokes about it, because I've spent four years moaning that I'm driving up the M6 back to Manchester most weekends. Now that I'm back in Manchester, I'm moaning about missing Cardiff! I've made good friends in Cardiff, and I'm absolutely determined to stay in touch with them, but it's good to be home. In some ways, my roots are in Manchester, so there's a comfort in that. It's lovely to be closer to my parents again. They aren't getting any younger, and I've missed being able to nip over and see them."

As for his childhood: "I sound like orphan Annie, but I came from a very working-class family. Everyone in my family had conventional jobs." His mother was a tailoress; his father was an electrical engineer. "It was a completely different world, so I had no ambition to do anything in this profession." In his mid teens, Phil joined an amateur dramatics group and started to think that he'd like to be an actor. "But I couldn't see how. I love to cook, so I went to catering school for three years, between 17 and 20. After I left, I only worked in that industry for a couple of months, because I decided to go to drama school. My mum wasn't terribly happy at first, but I've always been single-minded.

"I got into Bretton Hall, a quite prestigious college near Wakefield. The League of Gentlemen went there. Mark [Gatiss] left the year I arrived. I was surrounded, for three years, by people who were completely into theatre. It introduced me to new ways of thinking. I was going to be an actor. I was going to be the best actor in the world! I thought I was going to be at the RSC, and take the world by storm. Of course, I didn't, but I had a go. I made a proper fist of it."

He spent four years as a jobbing actor, three based in Liverpool, living in a tiny bedsit ("one room, shared kitchen, shared loo, shared everything else"). He found himself writing and directing for a theatre company there, which led him to try out for a script-editing job at Granada – a six-month contract on soap opera *Springhill*. The writing team included Paul Abbott, Sally Wainright, Paul Cornell, Gareth Roberts, and one Russell T Davies – "incredible writers at the beginning of their careers. I learnt so much. Literally, you're as green as the grass, and you're in a script meeting with Russell and Paul. You think, what the hell do I do? All you can do is be yourself – and not try to show off, because those people see right through that.

"I didn't have any formal training," he persists. "I didn't go to a film school. I didn't do English Lit at Oxford. I had a drama degree, but that's it. I came into this not knowing anything, but I made it my business, when I was a script editor, to learn about everybody's jobs. I'd be out on the set as much as I could, even though the set is the most terrifying place when you first start out."

Phil can recall his first ever meeting with Russell. "Yes, the very moment. I started on *Springhill* in April '97, and this was shortly after. My boss at the time was Paul Marquess [who went on to create *Footballers' Wives*]. I was in this little office, and he brought in this person to meet me – just the tallest person I'd ever seen! It was Russell. He came in and we shook hands. I'd read his *Springhill* scripts. I said, 'I think they're brilliant.' He'd written two, I think. They were incredibly polished. I can't remember the first time we talked about *Doctor Who*, but it was pretty soon after. There was a *Doctor Who* reference, I think, in one of his scripts.

"Paul Abbott and I became friends, and we'd be out on a Wednesday, getting drunk, and every so often Russell would join us. I didn't work with him again until *Doctor Who*, but we stayed friends, and our boyfriends became friends. He hasn't changed much." Has his writing, though? "I don't think so. The thing about Russell's writing, even back then, is he doesn't just think as a writer; he thinks as a producer. He thinks about the practicalities of filming. As a script editor or producer, it can be difficult to engage with his scripts on a creative level, because you're handed something and… well, there's not much you can say about it."

Is Phil perhaps, at long last, answering the killer question posed to him way back in **DWM** 380: what is his and Julie's least favourite thing about Russell's writing…? Until now, he's always refused to answer it. "Well, hmm," he says. "Yes. I touched on it earlier when I said that I hadn't necessarily been as involved in the scripting process. There was no place for me there. As a writer, Russell doesn't need your help. He doesn't need to bounce ideas off you. You can't challenge Russell's scripts – not because you don't want to, but because he's thought of everything. He's just brilliant. None of this is a criticism; it's the truth of him as a writer. It's his vision, and you don't want to challenge that. His work is so definite, so assured, so 'him' – his voice and his worldview. It always was, and it still is."

The captain of the ship! Phil Collinson takes the helm of Captain Jack's spaceship during shooting of *The Doctor Dances* in early 2005.

Russell wrote the part of Alexander in his 1999 hit series *Queer as Folk* with Phil in mind to play him. "Quite why I don't know," laughs Phil, "because Alexander's a huge, screaming queen." Nonetheless, he auditioned. "Russell has said that it wasn't as bad as it felt, but it felt like a terrible audition. I couldn't do it. I wasn't very good. Anthony Cotton [who ultimately got the part] went in after me and just nailed it. Bless Russell, he had the awful job of phoning me and saying, 'You haven't got it.' But I kind of knew. It was another turning point for me: I thought, if you can't get a part that's been written for you, then you'd better give up now."

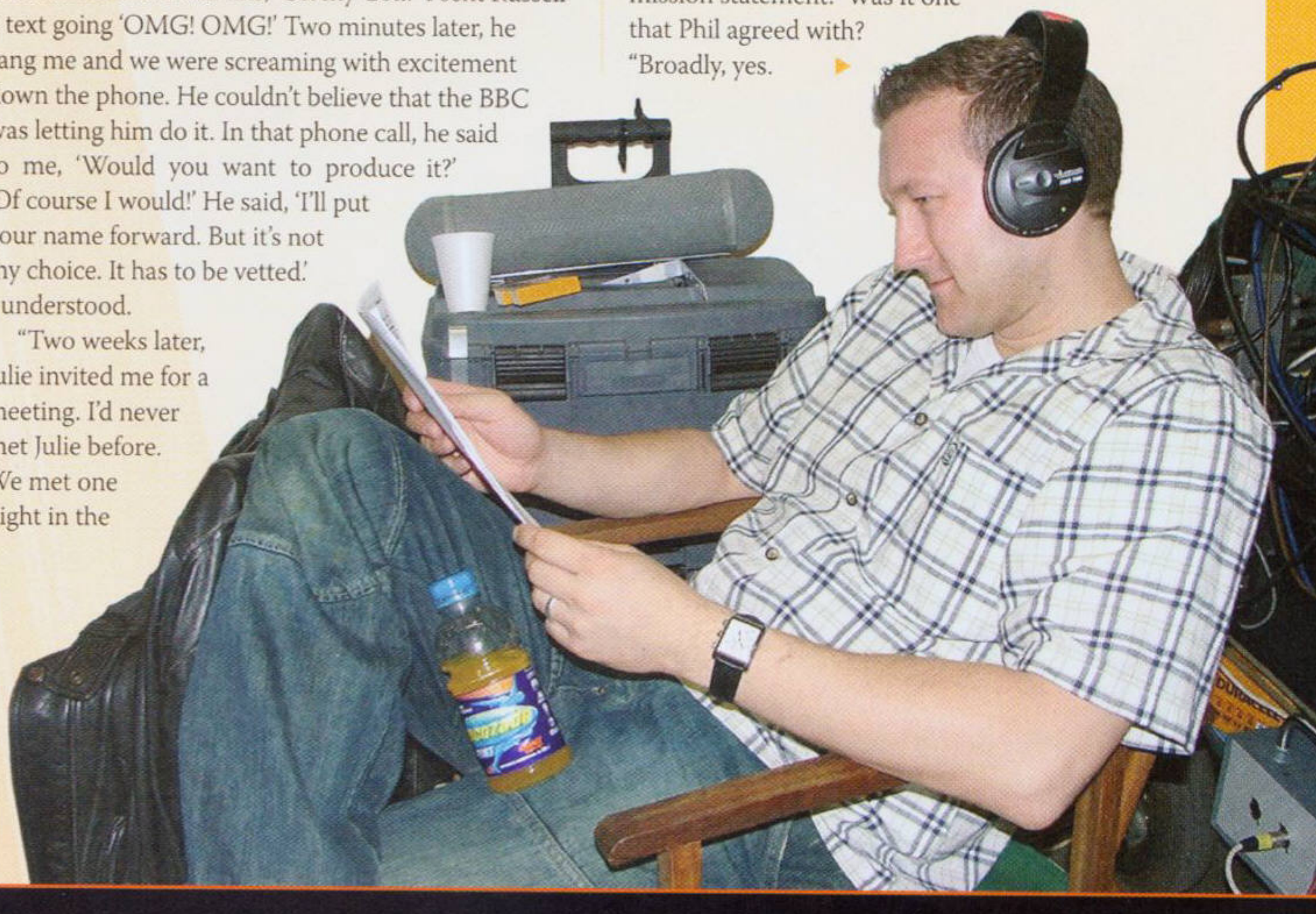
He went on to script-edit ITV shows *Emmerdale* and *Peak Practice*, climbing the ranks to become, at the age of 29, producer of the latter – and then BBC dramas *Born and Bred*, *Linda Green* and *Sea of Souls*. How soon after the announcement, in September 2003, that *Doctor Who* would return to our screens in 2005, with Russell at the helm, was Phil approached to produce it?

"Well, Russell had kept it quiet. I was on *Sea of Souls* at the time, for BBC Scotland, and I'd got the plane down to London, because I had a meeting. I was on the Heathrow Express, coming into Paddington, and I opened a newspaper – and there was the announcement. I was like, 'Oh my *God!*' I sent Russell a text going 'OMG! OMG!' Two minutes later, he rang me and we were screaming with excitement down the phone. He couldn't believe that the BBC was letting him do it. In that phone call, he said to me, 'Would you want to produce it?' 'Of course I would!' He said, 'I'll put your name forward. But it's not my choice. It has to be vetted.' I understood.

"Two weeks later, Julie invited me for a meeting. I'd never met Julie before. We met one night in the bar of the Hilton Paddington. I knew that they were interviewing another two people as well. About a week later – it would have been mid October – I still hadn't heard anything, so I sent Russell a text. He phoned back. He said, 'Don't ever tell Julie I've told you this, because she's going to phone you tomorrow – but you've got the job.' It was about ten at night, and I was shooting *Sea of Souls* in the middle of nowhere, in Glasgow, and I was screaming with joy. I couldn't believe it. I wasn't allowed to tell anyone, but I rang my parents and my brother, because they were the people who knew just how much it meant to me to get that job." And when Julie phoned the following day…? "I had to pretend. 'I've got the job? No! Really? That's brilliant!' She's going to read this now and realise I was fibbing."

Soon after, Russell delivered his series pitch. "I cannot stress enough how difficult it was to take those ten pages, and then Russell's first script, and turn them into the show. No one had made this show since the late '80s. That was the big terror. I knew that we mustn't deliver something substandard. I would sit at night and watch *Buffy* or *Smallville*. I'd think, how do they do it? I remember watching the pilot for *Battlestar Galactica* – I went white! I smoked about 20 cigarettes afterwards. Still, that ten-page document was the basis on which we started working. It was a mission statement." Was it one that Phil agreed with?

"Broadly, yes.



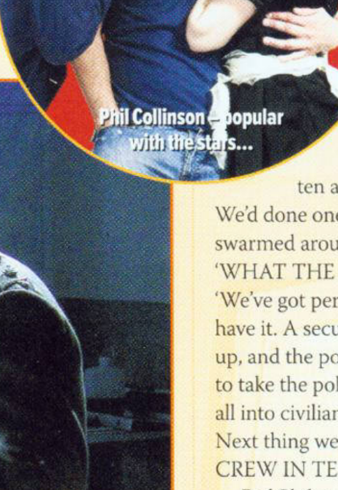
A proud moment for Phil, as *Doctor Who* wins at the BAFTA Cymru awards in April 2006. © Rex

It's the only way to travel! Phil Collinson on location in early 2006 for *The Idiot's Lantern*.

If you'd asked me how I'd want *Doctor Who* to come back, I don't know that I'd have been as bold to say 45-minute episodes – for financial reasons, but also creative reasons, because I always thought that the cliffhanger was incredibly important to the fabric of the show. I'd have steered away from 45-minute episodes, but Russell convinced me – and he was right. That was the only disagreement that we had early on. We bought into his vision. We wanted to make it work."

Was there ever a danger, though, of Russell T Davies and the Yes-Men? Unsurprisingly, Phil isn't ecstatic about discussing this, but he can't stop himself: "I want to be honest in my answer. It's interesting, because I never felt like Russell's yes-man – and yet I didn't have overblown, fiery script meetings with him, in the way that I have on every other show that I've worked on. I suppose it keeps coming back to those scripts and his vision being so whole. I loved what he wrote, fundamentally. I know that makes me sound like a yes-man, but I'm not. I'm sure you could talk to a hundred writers that I've worked with who'd say, 'He's a pernickety bastard. He pulls things apart.' That's how I'd always been. But I believed in what Russell was doing.

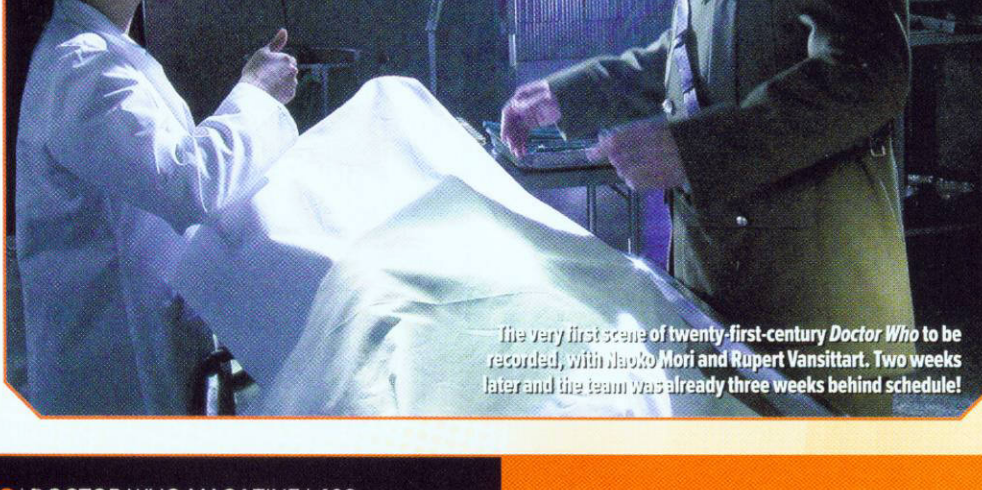
"Maybe a different person, another producer, would have been more challenging," he considers, "but I'd say that they wouldn't necessarily have been challenging Russell for the good of the show, but because they felt they had to. I've always felt confident enough not to do that. I don't think he expected me to. I don't think he thought any less of me because I didn't. We were incredibly close, all three of us, Russell, Julie and me, right from the word go." Phil started full-time in January 2004. "Our first proper meeting was at TV Centre, in London. The three of us went to see Jane Tranter, to talk about the series and listen to Russell sell that ten-page document, essentially, to her. And then we started talking about directors and actors…"



Phil Collinson – popular with the stars…

Fast-forward six months. Christopher Eccleston is the Doctor, Billie Piper is his companion, and the nine-month Series One shoot is underway. The first block of episodes, directed by Keith Boak, consisted of *Rose*, *Aliens of London* and *World War Three*. During a week's filming in London, Phil and his crew narrowly avoided arrest. "The police allowed us to close Whitehall between 4.30 and 6.30 in the morning," he recalls, "but we had permission, in that same window, to close Westminster Bridge. So Keith filmed Harriet Jones up at Whitehall, as she addressed the gathered press – the world had been saved – while I was on Westminster Bridge, directing the journalist reporting on the spaceship that's crashed into Big Ben. I had ten extras dressed as police, ten as civilians. It was a tight, handheld shot. We'd done one take when suddenly ten police cars swarmed around us. The police were shouting at us: 'WHAT THE HELL ARE YOU DOING?' I'm like, 'We've got permission to film here.' They wouldn't have it. A security camera on Big Ben had picked us up, and the police thought we were terrorists. We had to take the police uniforms off the extras, turn them all into civilians, and shoot it completely differently. Next thing we know, it's all over the papers. 'WHO CREW IN TERRORIST ALERT!'"

Did Phil ever get used to the level of press interest in *Doctor Who*? "I never did. I suppose what I got used to pretty quickly was that you couldn't speak openly to anybody, really, about your job. You couldn't even speak openly to your family about what was happening. It's the power of the internet. People could overhear you in the pub, go back home, type it on a computer, and it could end up in a national newspaper. What Fred in his bedroom is typing could end up front-page news. That was astonishing to me, but I had to learn. You had to become covert. It was like being in MI5. You start to think, are we being



The very first scene of twenty-first-century *Doctor Who* to be recorded, with Naoko Mori and Rupert Vansittart. Two weeks later and the team was already three weeks behind schedule!

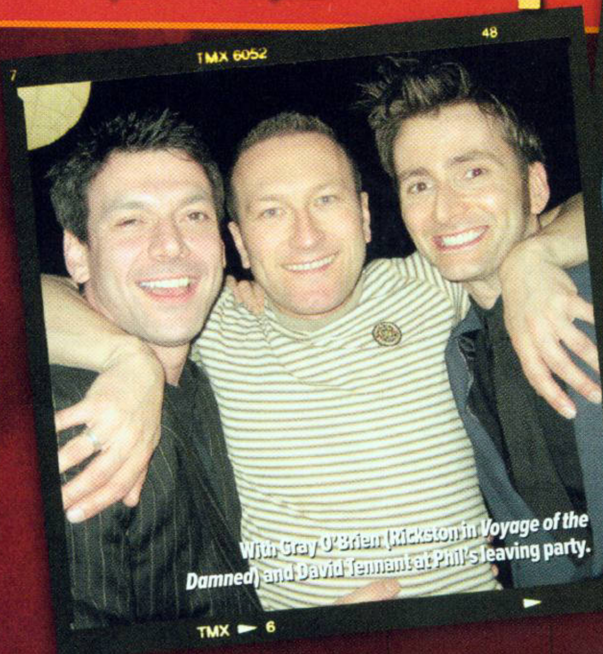
sex, lies and videotape

Phil's leaving do, on 21 March 2008, was held at Upper Boat Studios, in Cardiff. Amongst the surprises – all paid for by Russell and Julie, rather than the license fee, please note – were a team of topless waiters ("God knows where Russell found them," laughs Phil), a personalized **DWM** cover ("It's on display – everyone who comes to my flat sees it"), a Phil Collinson action figure ("I play with it sometimes! I do!"), and the screening of an amateur film that Phil had made as a teenager. "I'd made a *Doctor Who* film with some friends," he says, taking a deep breath. "I grew up loving the show so much. We were 17, 18 years old, and it was a serious attempt to make *Doctor Who*. It wasn't a spoof. I played the Doctor. We made that film out of love. I showed it to Russell like ten years ago. It was at my house, we were having dinner, I was like, 'I've got to show you the tape. You'll die,' and we hooted with laughter.

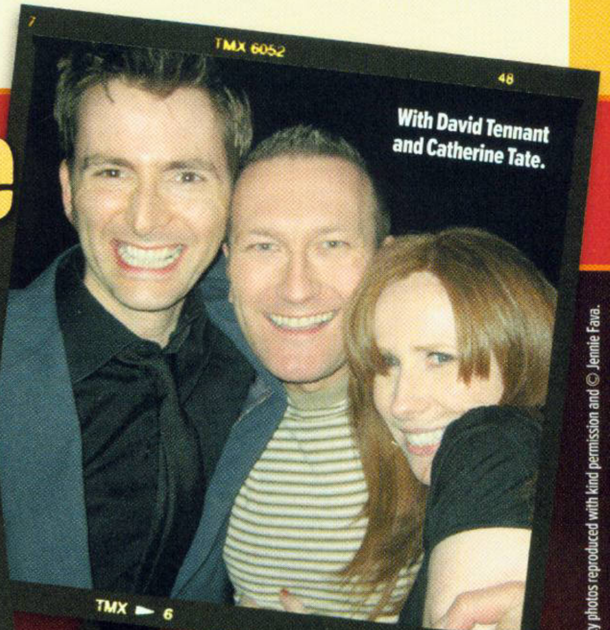
YOUR 100% OFFICIAL GUIDE TO THE WORLDS OF PHIL COLLINSON
EXCLUSIVE! "BURN WITH ME!" AT LAST – THE SOFA BREAKS ITS SILENCE!
DOCTOR · WHO
TV'S No.1 PRODUCER!
COMIC STRIP! DOCTOR WHO VERSUS THE MING MONGS!
PHIL COLLINSON IS THE DOCTOR!
THE TRUTH BEHIND HIS SHOCK RESIGNATION!
PLUS!
ARCHIVE: THE JIMMY CORKHILL YEARS
PHIL'S MUM SPEAKS: "GET OUT AND STAY OUT!"

"Russell had told David Tennant this, and there was this one night, about a week before I left, when David took me out to dinner. Euros Lyn [director of many episodes] and Jennie Fava [Second Assistant Director] were there too. I drank more than I intended to – I suspect because my glass kept being topped up! David kept saying, 'You've got to show us this video. Oh, you've got to.' He just wouldn't stop, so eventually I said, 'All right!' The problem was, I'd no VHS player. 'I've got one,' said David, 'in my flat.' So we went round to David's, everybody laughed at the video, and I made such a point of 'Now, you're not stealing it!' I watched David take it out of the player, put it in the sleeve, and give it back to me – so I thought no more about it. What I *didn't* know was, he'd palmed it, switched it, and given me back a blank video. The next thing I know, it's spliced into the middle of a farewell film being played in front of the entire crew at my leaving party!

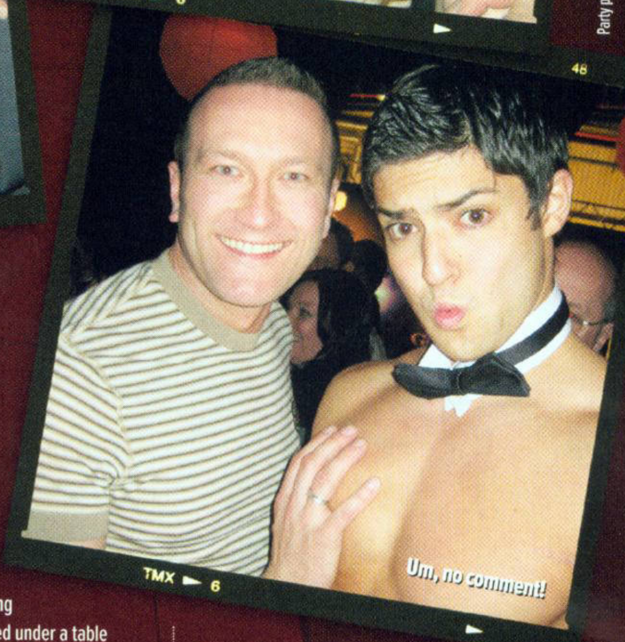
"It was probably one of the most embarrassing moments of my life. I crawled under a table for two minutes. They even had Peter Davison and David critiquing my portrayal of the Doctor. Peter's saying, 'That's the worst thing I've ever seen. Clearly you were setting out to ruin the show that you loved.' And David's saying, 'I've just wasted three years of my life: you've shown me how it should be played.' It was very funny."



With Gray O'Brien (Rickston in *Voyage of the Damned*) and David Tennant at Phil's leaving party.



With David Tennant and Catherine Tate.



Um, no comment!

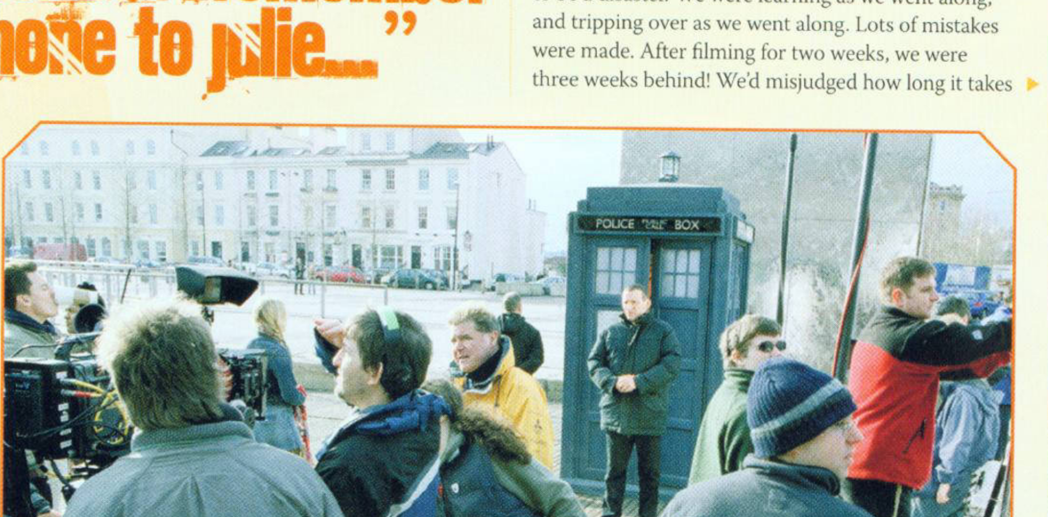
Party photos reproduced with kind permission and © Jennie Fava.

> "after filming for two weeks, we were *three* weeks behind: I remember crying down the phone to julie..."

ridiculously paranoid? But then big leaks did happen. It's a testament to that production office that more didn't come out.

"Of course, sometimes it was just funny. When we were making the first series, I was Quote of the Week in the *Daily Mail*. In his **DWM** *Production Notes*, Russell said that he was hooting at a Tone Meeting because I'd said that we couldn't find enough midgets [for *The End of the World*]; they were all in Gringotts or Willy Wonka's Chocolate Factory." Blockbuster movies *Harry Potter and the Goblet of Fire* and *Charlie and the Chocolate Factory* were filming at the same time, so the *Doctor Who* crew found it tough to gather an army of blue staff children. "There were headlines reporting a 'MIDGET SHORTAGE!' and 'DOCTOR WHO PRODUCER'S HEAD IN HANDS AS SHOOT GRINDS TO A HALT!' That turned into me being Quote of the Week, along with – can you believe it? – Germaine Greer and Gordon Brown!

"As events unfolded across those first few months – the paparazzi were around, we were in the papers every day – we started to realise just how big a deal *Doctor Who* was going to be, I think. In some ways, that became a source of mounting frustration. This show was enormous, and yet it sometimes felt like we were cobbling it together. Of course, we weren't – we were keeping hold of it, reining in this monster – but I'm sure, at times, it seemed like it was going to be a disaster. We were learning as we went along, and tripping over as we went along. Lots of mistakes were made. After filming for two weeks, we were three weeks behind! We'd misjudged how long it takes ▶



Christopher Eccleston and company come to the end of shooting the 2005 series. Phil and the crew were amazed at the huge level of press interest during their filming.

The journey's end! Cast and crew gather at the end of Phil's four years on *Doctor Who*.

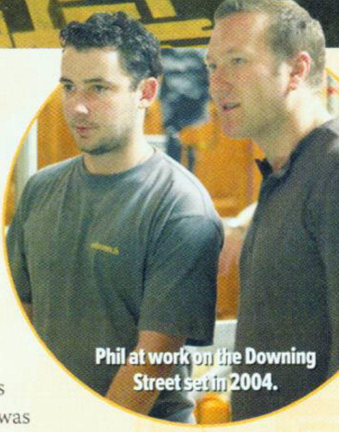
"when i first started, i did feel a little intimidated by all those illustrious names..."

to film the show. At the end of the first fortnight, the accumulative effect of the scenes that we'd dropped – because we were running over – meant that not only were we a week behind, but also we'd have to add two weeks to the end of the shoot! On the second night in London, I remember being at the Powell Estate, on the phone to Julie – and I was crying. I'd had a budget meeting that day, and the budget was slipping away from me. It was week two, and we were in a mess already. Julie said, 'I'm going to send you someone,' and she sent [production manager] Tracie Simpson. That's when things changed, I think. Tracie organised the shoot, and I ran things on the ground."

What did the show's star, Christopher Eccleston, make of the recurring setbacks? "All actors are different," Phil reasons. "Chris has a really strong work ethic and needs to be involved in everything, and he found himself in the middle of chaos. I will hold my hands up and admit that the first block of that first series was chaotic. I had to go to Chris every day and apologise. I had to say, 'I'm really sorry. I know you're supposed to be filming such-and-such today, but now you're not.' We had a very honest relationship, which I appreciated. He would tell me what he thought, and I would tell him what I thought. There was a good shorthand there. Nothing was ever hidden. There wasn't any simmering resentment. After that first block, everybody settled down, to a certain extent. By the last couple of blocks, Chris had relaxed into the part and started to enjoy himself, and the shoot was going much smoother."

When production resumed for Series Two, the atmosphere on set was noticeably more relaxed. "We'd had a huge success with Series One," points out Phil. "We knew we had a hit. That makes a difference to everybody. We were working on the BBC's most popular drama, so we were walking on air, really, and we had a year's experience behind us. We were wiser. We knew what we were doing."

How might Phil's friends and family say that his time on *Doctor Who* changed him? "I don't know that I have changed," he says. "I've become more confident in my ability to do my job, I suppose. Being in charge of a juggernaut like *Doctor Who* teaches you how to deal with people, and how to get the best from them. You become more decisive. I would shilly-shally before. I'd be scared to tackle certain people. I feel much more fearless now. I learnt to say no to directors a lot more. 'Just direct what's on the page!' I don't think I became a monster. The temptation was there – you do hear stories – but it must be a very sad and lonely place. You're up there on your own. I'd much rather be in with the crew, having a laugh, making it together."



Phil at work on the Downing Street set in 2004.

Even so, the role of a producer is often pretty thankless. Phil was the man on the studio floor, watching the clock, cracking the whip, and confronting folk when things went awry. How did he manage not to make himself incredibly unpopular? "By being fair?" he suggests. "You have to make sure that the crew knows that you're looking out for their best interests, you're not expecting impossible things from them or flogging them to death. Yes, you've an agenda. Yes, you're there to push people – but when they turn to you and say, 'This is impossible,' you have to listen and do something about it. Their welfare is the most important thing, over and above making the show. You look after them. You're out there with them, standing in a field in the pissing rain. You're out there to gee them up, but also to experience it with them."

Would he ever go back? "I'd never say never. I don't have a plan for my life. If, in two years' time, I've decided that I don't like my new job, and my old job came up, and if it felt right for me... I haven't left the show thinking, oh well, that's it, I've finished with it now. I've just finished with it *for now*." He leans in, conspiratorially. "When I first started, I did feel intimidated by all those illustrious names who had held the job before me," he says, and counts off a few: "Verity Lambert. Barry Letts. Philip Hinchcliffe. John Nathan-Turner. I felt that I couldn't live up to those people. But you know what? I feel that I have. I did the job. I lasted. They didn't sack me. I no longer feel like I don't belong there. So who knows? Maybe I would go back..." DWM

"the most marvellous thing we'd ever seen!"

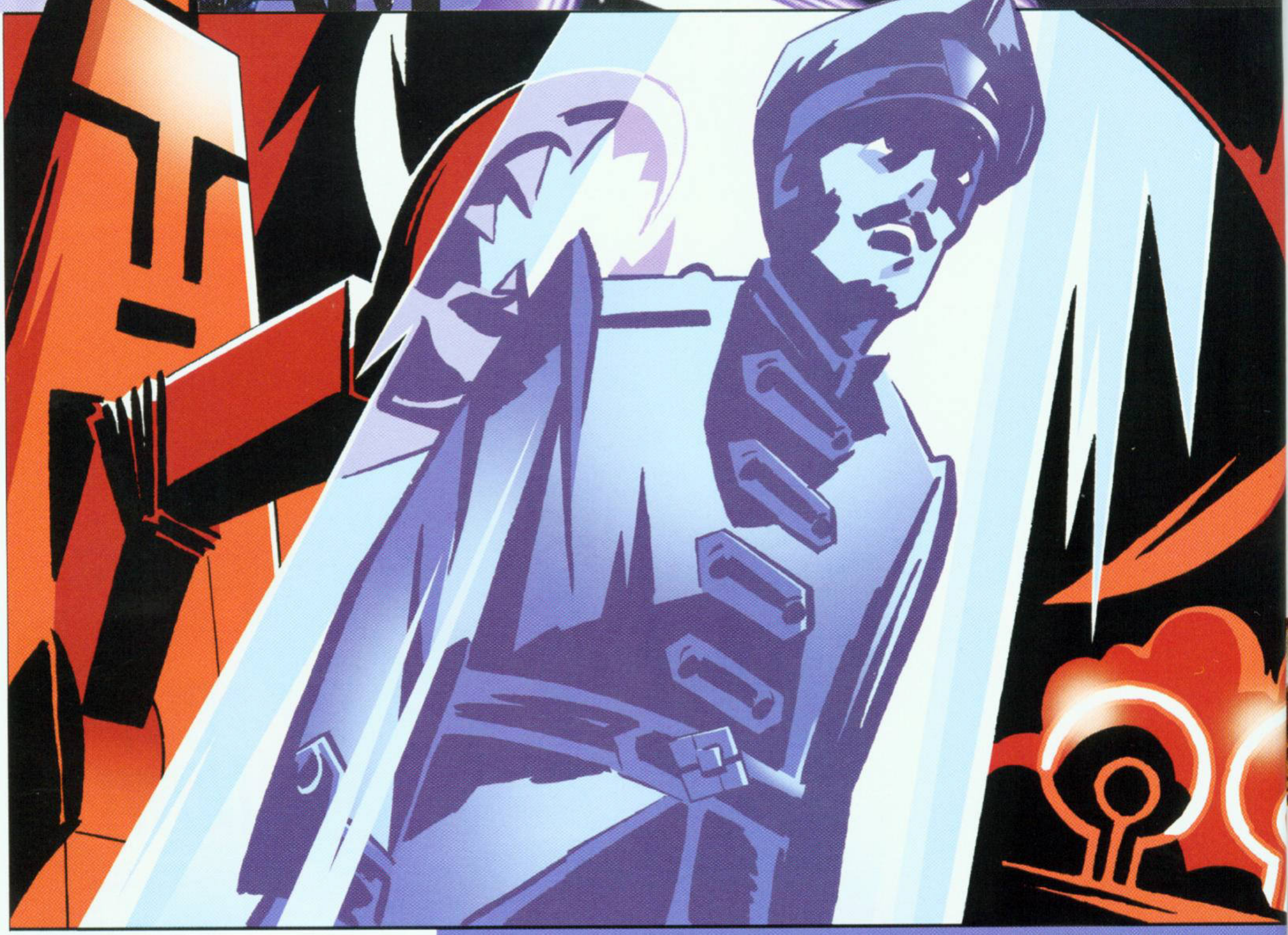
As a *Doctor Who* fan in the 1980s, Phil attended two conventions. "I went to one in South Ken'," he remembers, "at some university in the summer holidays. Colin Baker was there, Bonnie Langford, John Nathan-Turner – and we watched the first episode of *The Trial of a Time Lord* as it went out. We all thought it was the most marvellous thing we'd ever seen! Well, that first episode *is* quite good, isn't it? We were just glad to see the show back." His second convention was in Liverpool some time later. "Peter Davison was a guest, Janet Fielding, Sarah Sutton, Mark Strickson..."

***Doctor Who* makes its long-awaited comeback... in 1986!**

And now, all these years later, Phil is gearing up for his third convention. In February, he's topping the bill at Gallifrey 2009, in Los Angeles. "I didn't want to do one, really, while I was still doing the job, because everybody wants to know what's coming up – and you can't talk about it! It didn't feel right. But now it feels like I can talk retrospectively and honestly about what happened. I'm looking forward to it."

THE TIME TEAM

Four fans, one mission: to watch all 751 episodes of **Doctor Who**. In order. From the start.



Compiled by **MICHAEL PRITCHARD** ● Illustration by **ADRIAN SALMON**

» EPISODES 658-661

PARADISE TOWERS

Though their new destination's a tip
There's just one thing Mel wants from this trip
And not cannibal grans,
Rezzies, Cleaners or Kangs
Will prevent her from taking a dip!

What Richard wears is high fabshion and icehot for an oldster. Peter is a cowardly cutlet. Jac has been taken to the Cleaners. And Clayton's been chased down the carry-dors to the Time Team's Brainquarters. Yes, it's time for the Team to travel with the Doctor and Mel to Paradise Towers. Build high for happiness! Or more accurately, build high to damning with faint praise!

The story kicks off with the death of the last of the Yellow Kangs, one of the three girl tribes that roam the rundown streets of the superskyscraper. "Never has the future looked so 1980s!" says Jac. "Just look at that girl's hairstyle!"

Mel's persuaded the Doctor to visit the Towers so she can bathe in its famous swimming pool. "Blimey, Mel's easily pleased," says Peter, as the TARDIS scanner shows the Towers' advertising video. "If she thinks *that's* a good swimming pool, she should try CenterParcs!"

Soon the TARDIS arrives in the Towers. "The idea of setting an adventure in the dark and dingy corridors of a run-down tower block is great," says Richard. "But I'm not getting much sense of reality or threat from the set design." His misgivings increase when the Doctor and Mel are surrounded by Red Kangs. "They're all very neat and presentable for a vicious girl gang. You can see worse than that in every town centre in the land after closing time."

Peter has a thought. "It's the dialogue that's bothering me. Full marks for trying to make the language different, but the delivery from the guest cast is stilted and unconvincing."

Clayton's uncharacteristically quiet. "I'm just *so* glad that this is a proper *Doctor Who* adventure without Time Lords or old enemies or anything, for the first time since *Vengeance on Varos*. There's a sense of freshness and invention – yes, it's not being realised very well at all on screen, but it's so nice because it's *so* different!"

The Kangs take the Doctor and Mel captive, but before they can get far the Caretakers, custodians of the Towers, swoop – and the adventurous twosome are parted. Meanwhile, a young caretaker is menaced by one of the Towers' robot cleaners. "Hold on," says Clay, not one to stay silent for long. "We suddenly see this young caretaker, with no explanation of who the Caretakers are. And as we've never seen one of the robot cleaners actually *cleaning*, it's hardly dramatic or surprising when it turns on him. Also, what do the Caretakers actually *do* to Kangs when they catch them? Anybody know? The introduction to the world of the Towers feels botched and random, like the writer knows what happens there, but forgot to explain it to us."

"This location needs some creepy music," says Richard. "Keff McCulloch's jingly little ditties seem totally out of place here."

Peter nods. "It's non-stop, like lift music! The over-dramatic stings are really irritating."

Jac sighs as the Cleaner sets off with the young caretaker's boot sticking out from its rubbish cart. "You're right, that *music*! It's ruining the story. And why would you fit out a cleaning robot with a huge drill and a buzzsaw? Surely it should just have a mop and suction nozzle?"

"Some of the dirt must be *really* hard to shift," Peter reckons.

Meanwhile, Mel has been invited in for tea by two apparently kind old ladies, Tilda and Tabby. "I *love* these two!" says Peter. "Mel's incredibly trusting of them, they're so clearly trying to feed

Cliché Counter

DEATHS ON SCREEN SO FAR
01092

ONE OR MORE REGULARS RENDERED UNCONSCIOUS
00202

ONE OR MORE REGULARS INCARCERATED
00251

PETER

CLAY

JAC

RICHARD

her up. That cookie they gave her must have more calories than Mel would normally eat in a week."

"How come their flat is so clean?" wonders Clay. "Either they're desperately starving and they've been driven to cannibalism, or they aren't. They're both rather plump and they've got cookies and squirty cream. So what's the deal with them?"

The Doctor is taken to the Chief Caretaker, an indescribable performance from Richard Briers. The episode ends with the Doctor being hailed as a hero, the returning Great Architect – and then being sentenced to execution. "The treatment of the Caretakers is almost Robert Holmesian in nature," says Richard. "Their own rules and regulations have degenerated into meaningless bafflegab."

Part Two sees the Doctor escape from the Caretakers by using their own rule book against them. "The Doctor's escape is wonderfully original," says Peter, "if a little bit silly. That rule book looks surprisingly small."

"Very gullible, those caretakers," says Jac. "But I suppose they've just become very trusting over the years, with no visitors."

"A great scene," says Clay, "and Sylvester's best moment so far. He underplays it nicely. The scene reminds me of those naughty, clever escapes that the Second Doctor used to do..."

The Doctor (Sylvester McCoy) is grabbed firmly by the Kangs.

Mel has now taken up with Pex, the only young lad in Paradise Towers, a self-styled action hero in full Rambo gear. "Shouldn't Pex be more of an Arnold Schwarzenegger figure?" wonders Peter. "He's a bit weedy."

"Is it perhaps that he's deliberately unsuitable for the role the character's attempting to play?" wonders Jac. "Though he's OTT, you sense it's a deliberate masquerade on Pex's part, trying to ignore what he knows the reality to be."

As Part Two progresses, Richard's not happy – and getting unhappier. "Two episodes in and there's staggeringly little plot in this story and even less tension. All we've really discovered is that there's something nasty in the basement."

"Yeah, a bit more tension would be nice," says Jac, "but I'm quite happy exploring this world. I haven't enjoyed a story so much for ages!"

Clay nods. "Same here. It makes no sense at all, the music's awful, it's directed with the usual 80s flatness, Bonnie is back at maximum power... but I don't care, because the writer, Stephen Wyatt, has come up with something original and weird, things we've been missing for a very, very long time."

"It's certainly original," says Peter. "We've never seen a story like this before. But I'm not sure that this is the kind of originality we needed."

The Kangs reveal the truth about Pex – he's a deserter from the war that the adults left the Towers to fight. "Poor Pex," says Jac. "But I wish I could get a better idea of the story's timescale. Pex can be barely a year or two older than the Kangs, so were even very young boys conscripted?"

Part Two's conclusion sees Mel in an unlikely spot of bother... "Mel threatened with a toasting fork by two cannibalistic little old ladies?" boggles Peter. "Now *that's* a cliffhanger!"

"They really needn't have bothered feeding Mel up if they were going to kill her that quickly," says Jac. "Much better to just eat her and have the cookies and cream for dessert."

Pex rescues Mel at the top of Part Three, and Richard's *still* not happy. "Sylvester's performance is becoming increasingly odd. I know the Doctor is supposed to have some eccentricities, but his mis-emphasised delivery of dialogue and his erratic body movements are unnatural and unbelievable."

Peter nods. "Yep, but it's early days yet. And there are moments, when the Doctor's deep in thought, that you can see glimmers of a more measured aspect to his new persona."

"There's not that much of him in this story to judge," says Jac. "He's just been captured and escaped a few times. There should really be a bit more for a new Doctor to do, to make his mark."

Clay is startled when the Kangs show the Doctor the original advertising campaign for Paradise Towers. "Look! The Kangs have a DVD player! This story was made 10 years or so before DVDs were introduced. *Doctor Who* correctly predicts the future for once!" He winces as Mel and Pex are trapped in a lift. "Mel's gone ballistic – cos a lift is moving!"

"What a strange person little Mel is," sighs Richard as the lift brings her and Pex to the pool on the top floor. "Having been menaced by rabid grannies, caretakers and homicidal robots, you'd think the notion of a nice relaxing swim would be the furthest thing from her mind."

Peter nods. "It's just bonkers. What is she *thinking*? Despite her supposed genius with computers, the evidence for which we've yet to see, she has to be dumbest companion ever."

Jac can't believe it either. "*Mad*! She thinks that, in a deathtrap building, the reason people don't come up there is because the Caretakers don't want the work. STUPID, STUPID GIRL! Oh my gosh, I can't believe how stupid she is!"

Part Four sees the Chief Caretaker possessed by the spirit of Kroagnon, the Great Architect. "How on earth was Briers' Kroagnon impersonation considered acceptable by the production office?" groans Richard. "It's not even funny."

"It's certainly original. But I'm *not sure that this is the kind of* originality we needed..." **Peter**

AND **YOU** SAID...

"The story manages to maintain the freshness of approach started with *Time and the Rani*, with the past seemingly swept away. We're back to the Doctor and Mel having adventures in time and space rather than adventures with the Doctor's past. That's a good thing, I think." SIMON HART LONDON

"After realising the two old women wanted to eat Mel, I wouldn't go near my Grandma for weeks. I think it was the toasting fork that did it." SIMON FOX LEEDS

Tilda – completely out to lunch!

"Why would the Rezzies want to eat Mel? There's no meat on her!" ADRIAN BARONI LONDON

"Special mention should go to the fun had with language. A lot of it sounds like modern text-message speak, but it still sounds a lot more natural than the dialogue in the previous story!" PETE HAZELL LONDON

"This story plays to McCoy's strengths and he nails the part in only his second outing as the Doctor." DAVID ROSS EWEN FACEBOOK

"The Deputy Chief's two underlings are the unsung heroes of this story. These supporting artist caretakers, the stocky blond one and the one with the beard, are just hilarious and are gamely acting their socks off in every shot that they appear in. Give 'em a spin-off series!" BLAINE COUGHLAN FACEBOOK

"It's very over the top, and the writing's about as subtle as the Doctor's pullover – but I think that's what I love about it. Mind you, I liked *Time and the Rani*." CHRIS FITZSIMMONS LEEDS

In Issue 404, the Team will be watching *Dragonfire*. Send your comments to *dwm@panini.co.uk* (marked 'Time Team' in the subject line), or via our Facebook page, by 3 December 2008.

"Oh God, he's like one of *Monty Python*'s 'gumbies'!" laughs Peter. "Simply dreadful."

Gasp! Mel is menaced in the pool. "The pool robot is rather natty," Richard says, "although I'm not sure how Mel managed to miss it in that tiny pool!"

"I'm not," sighs Peter. "She really *does* appear to be that stupid." He sags as the Doctor convenes a peace conference at the poolside of all the Towers' factions. "All the supporting characters, are behaving like kids. And everyone's pitching their acting as if they're in a wacky kid's show – including the Doctor and Mel. It's a horrible sight."

Jac growls. "Who directed this? The golden rule has always been that *Doctor Who* takes itself seriously, whatever anyone may think an individual script deserves. And this script is really quite fab."

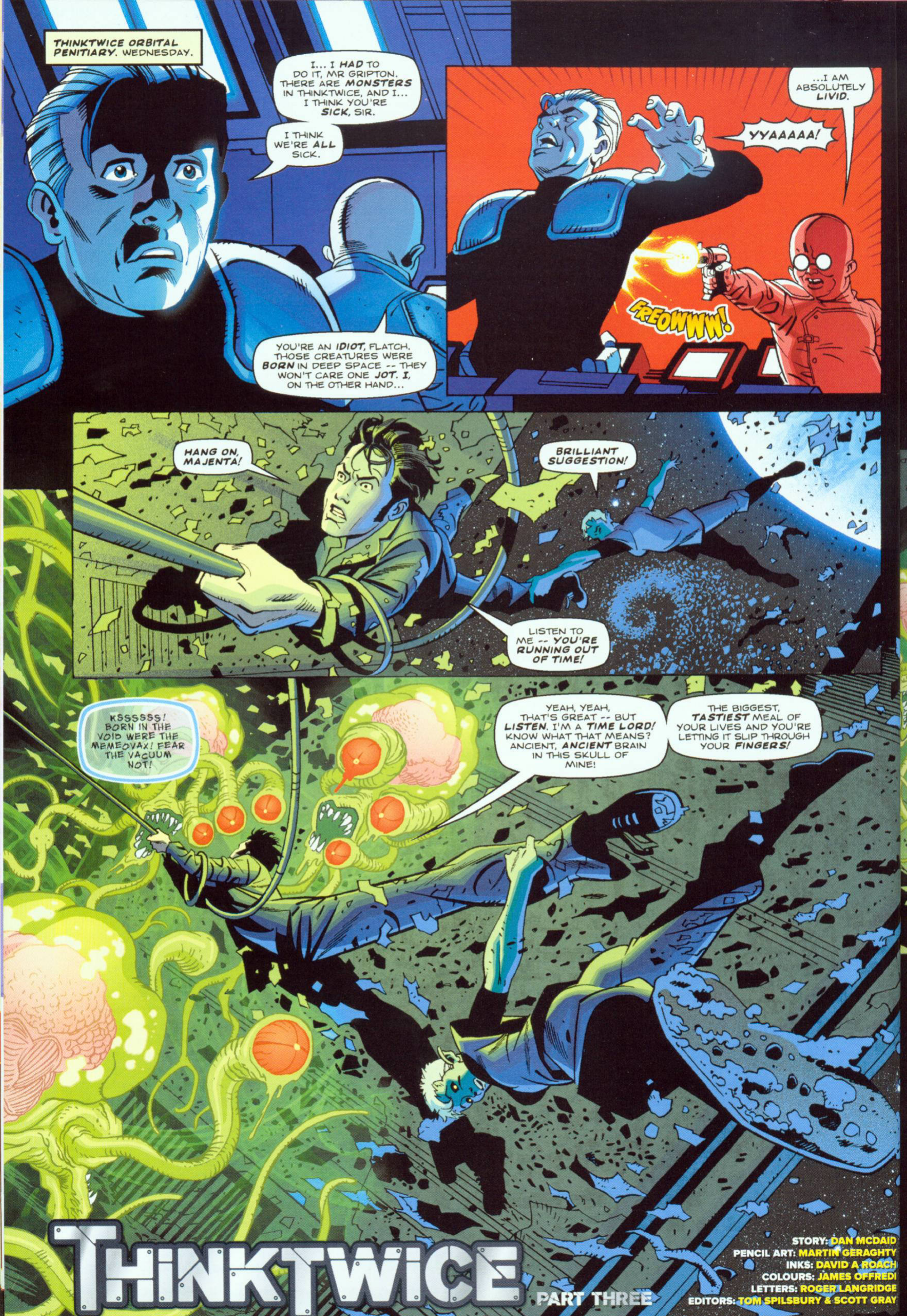
Pex gives his life to rid the Towers of Kroagnon and all is well in Paradise Towers. "Pex's death was completely unnecessary," sighs Peter. "Why didn't the Kangs just shoot Kroagnon? And it jars that the Doctor was so intent on killing the Great Architect, by shoving him down a lift-shaft with explosives!"

As the credits roll Richard's in a dark a mood as a story has ever left him. "I was hoping that *Paradise Towers* might be something special and we'd see the new Doctor really establishing himself. Instead, that's left me feeling rather flat."

"Some splendid new ideas, but not realised as well as they might have been. Despite that, I think it shows promise for the series' future," says Peter.

"No Time Lords," says Clay, beaming seraphically. "No old monsters, no continuity, a simple story. I can forgive it anything for that."

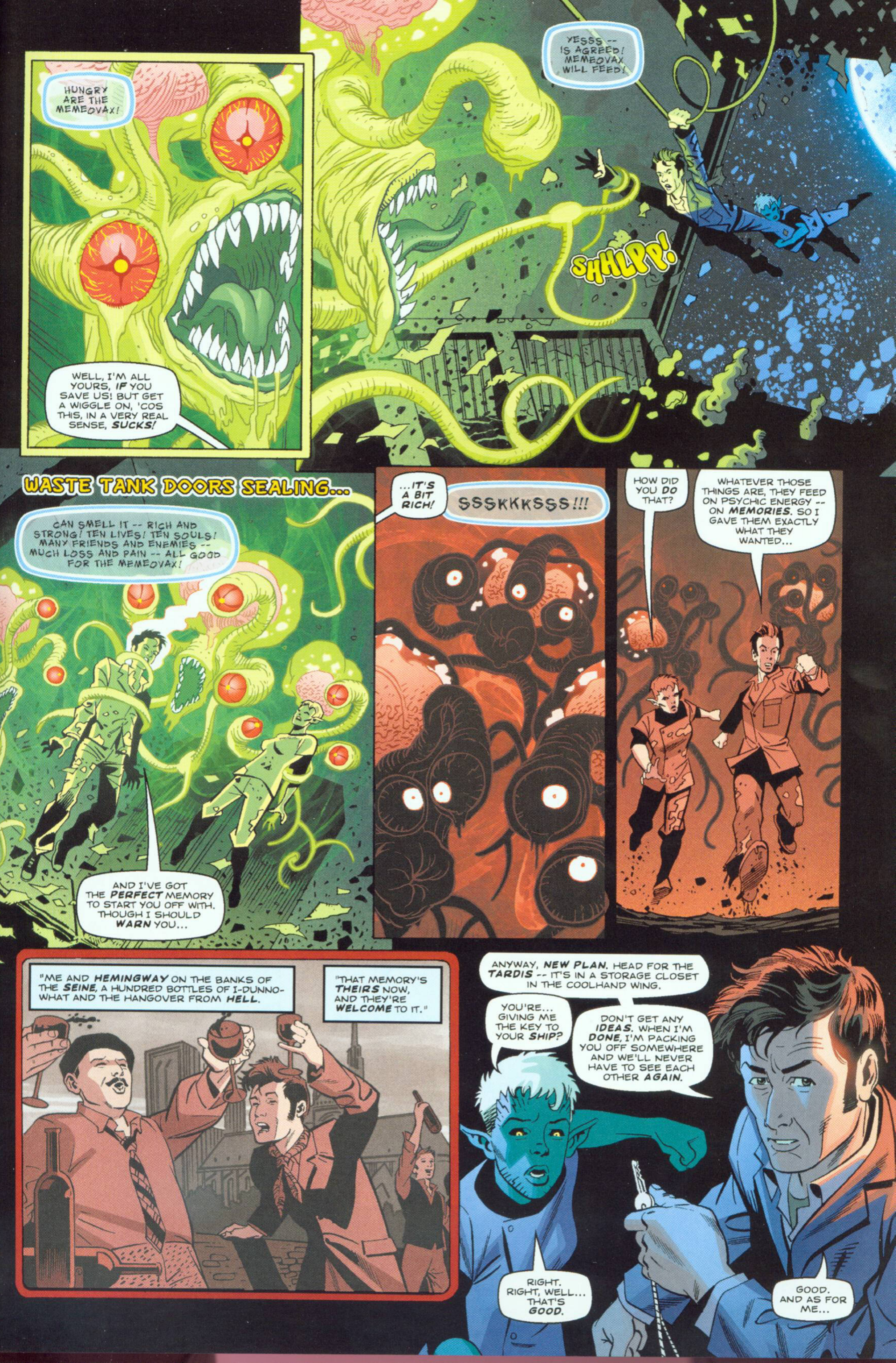
"I agree with Peter – the script shows enormous promise," says Jac. "But from a production point of view, I'm despairing a bit. It was spectacularly mucked up by everybody except the writer."

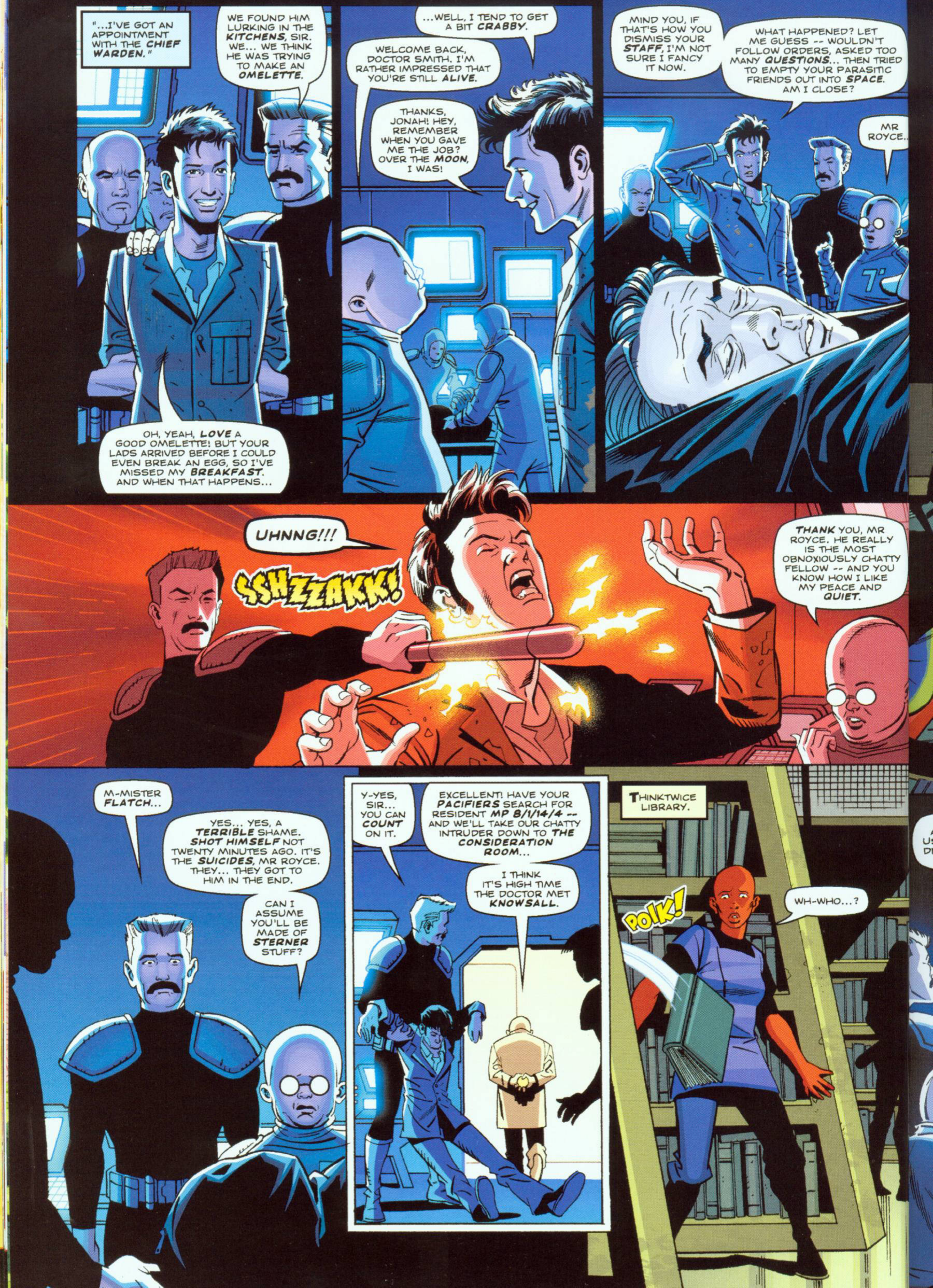

THINKTWICE ORBITAL PENITIARY. WEDNESDAY.
I... I HAD TO DO IT, MR GRIPTON. THERE ARE MONSTERS IN THINKTWICE, AND I... I THINK YOU'RE SICK, SIR.
I THINK WE'RE ALL SICK.
YOU'RE AN IDIOT, FLATCH. THOSE CREATURES WERE BORN IN DEEP SPACE -- THEY WON'T CARE ONE JOT. I, ON THE OTHER HAND...
...I AM ABSOLUTELY LIVID.
YYAAAAA!
FREOWWW!
HANG ON, MAJENTA!
BRILLIANT SUGGESTION!
LISTEN TO ME -- YOU'RE RUNNING OUT OF TIME!
KSSSSSS! BORN IN THE VOID WERE THE MEMEOVAX! FEAR THE VACUUM NOT!
YEAH, YEAH, THAT'S GREAT -- BUT LISTEN. I'M A TIME LORD! KNOW WHAT THAT MEANS? ANCIENT, ANCIENT BRAIN IN THIS SKULL OF MINE!
THE BIGGEST, TASTIEST MEAL OF YOUR LIVES AND YOU'RE LETTING IT SLIP THROUGH YOUR FINGERS!

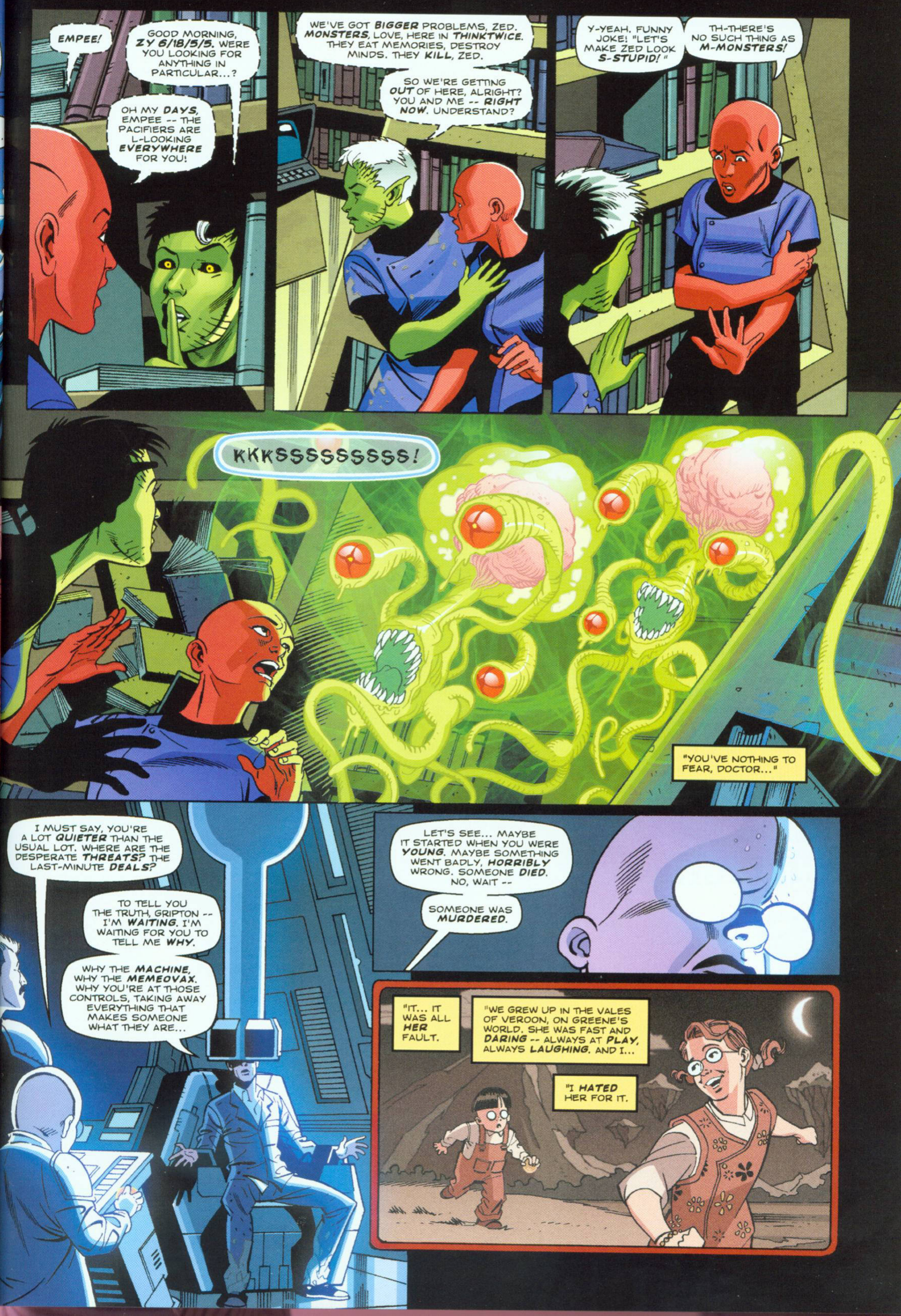
THINKTWICE

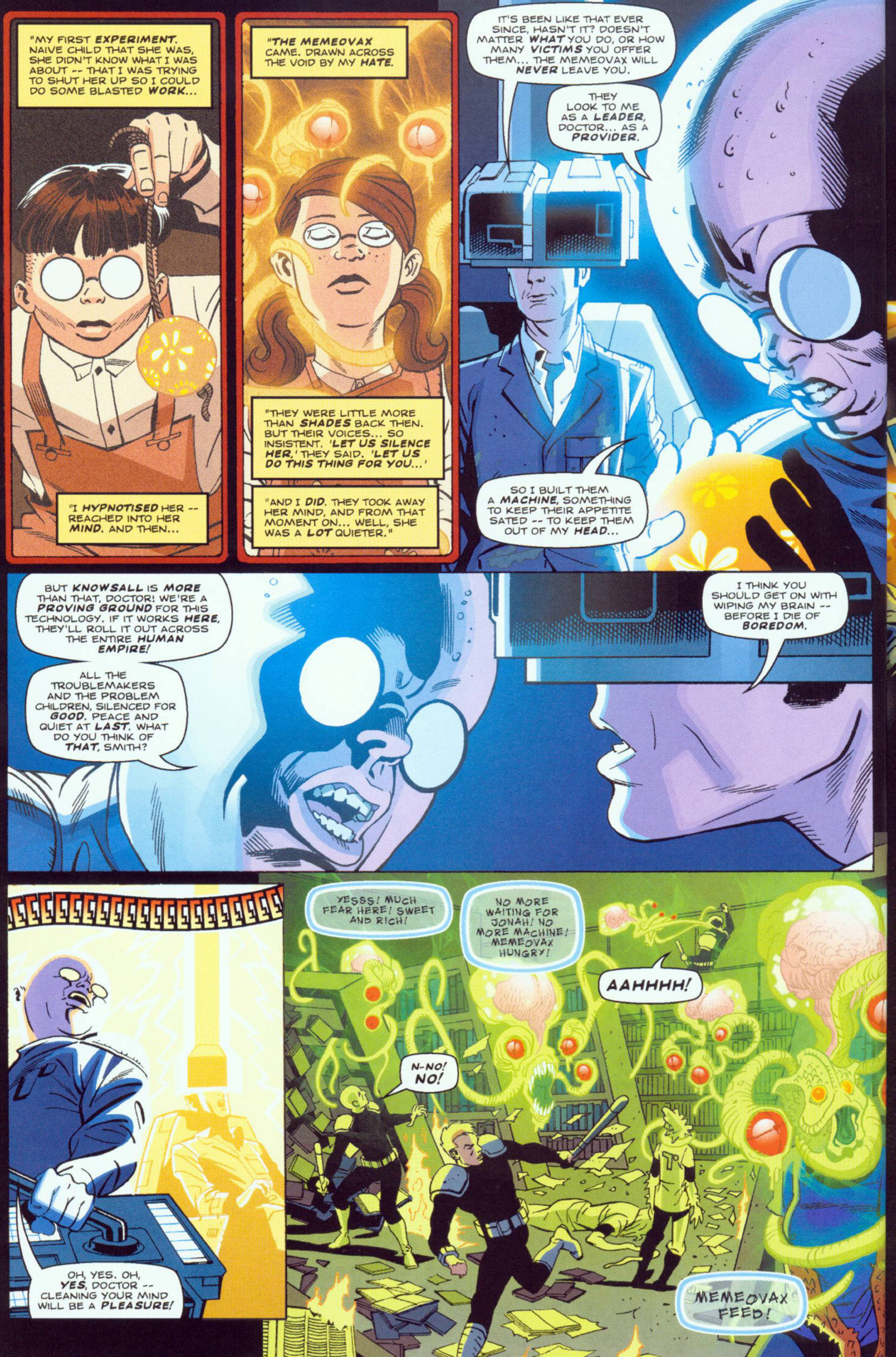
PART THREE

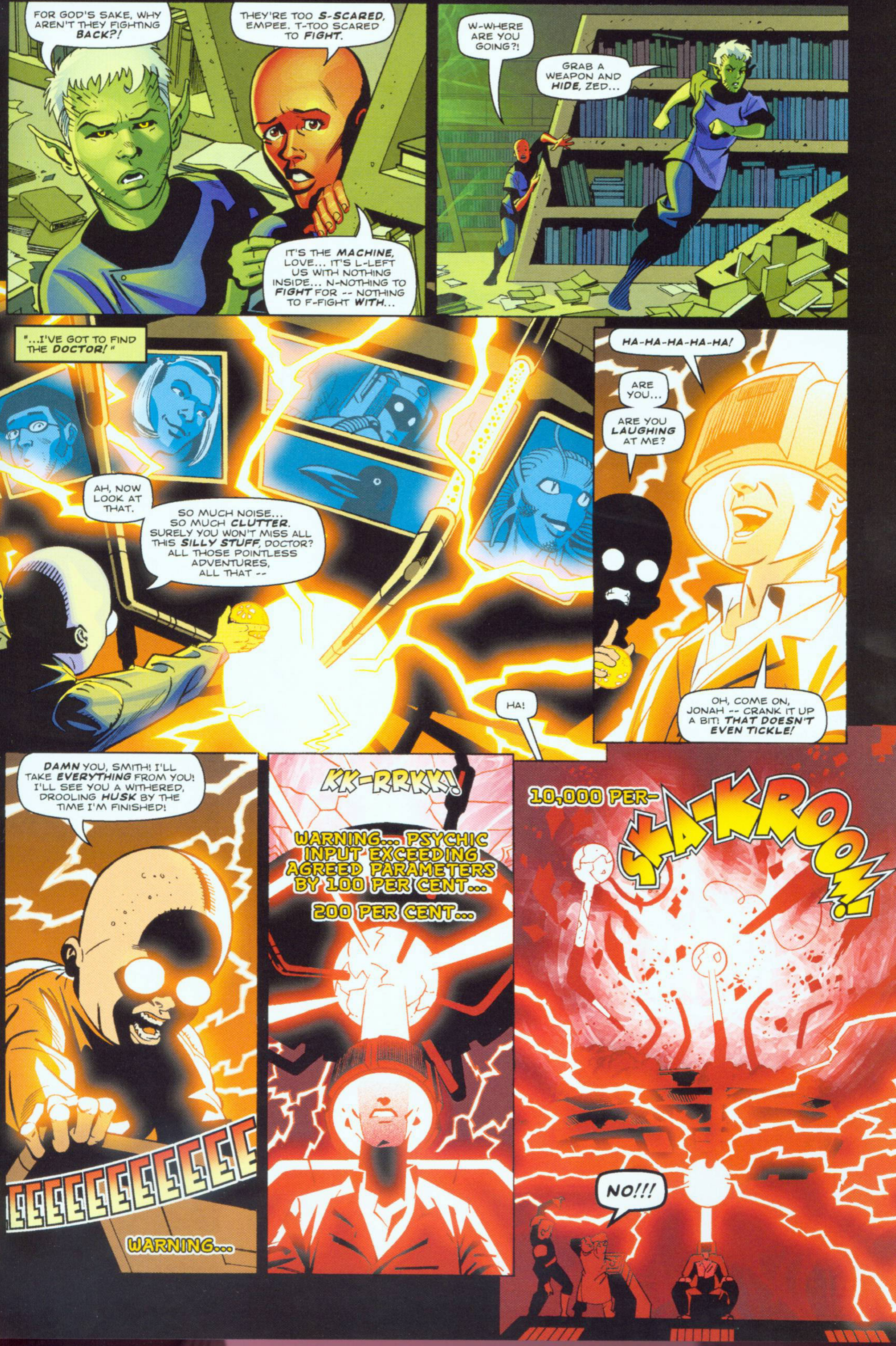
STORY: DAN McDAID
PENCIL ART: MARTIN GERAGHTY
INKS: DAVID A ROACH
COLOURS: JAMES OFFREDI
LETTERS: ROGER LANGRIDGE
EDITORS: TOM SPILSBURY & SCOTT GRAY

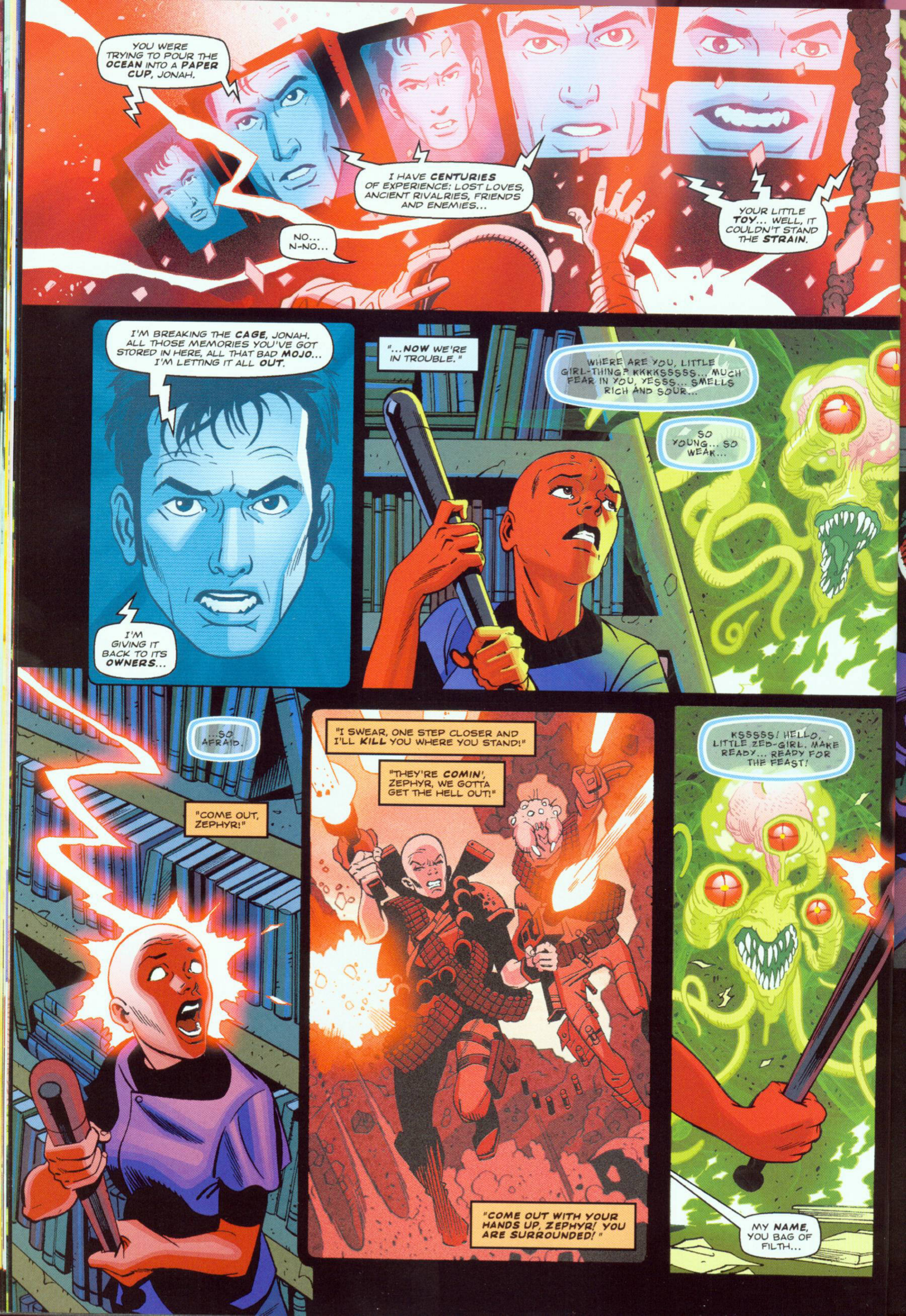

HUNGRY ARE THE MEMEOVAX!
YESSS -- IS AGREED! MEMEOVAX WILL FEED!
SHHLPP!
WELL, I'M ALL YOURS, IF YOU SAVE US! BUT GET A WIGGLE ON, 'COS THIS, IN A VERY REAL SENSE, SUCKS!
WASTE TANK DOORS SEALING...
CAN SMELL IT -- RICH AND STRONG! TEN LIVES! TEN SOULS! MANY FRIENDS AND ENEMIES -- MUCH LOSS AND PAIN -- ALL GOOD FOR THE MEMEOVAX!
AND I'VE GOT THE PERFECT MEMORY TO START YOU OFF WITH. THOUGH I SHOULD WARN YOU...
...IT'S A BIT RICH!
SSSKKKSSS!!!
HOW DID YOU DO THAT?
WHATEVER THOSE THINGS ARE, THEY FEED ON PSYCHIC ENERGY -- ON MEMORIES. SO I GAVE THEM EXACTLY WHAT THEY WANTED...
"ME AND HEMINGWAY ON THE BANKS OF THE SEINE, A HUNDRED BOTTLES OF I-DUNNO-WHAT AND THE HANGOVER FROM HELL.
"THAT MEMORY'S THEIRS NOW, AND THEY'RE WELCOME TO IT."
ANYWAY, NEW PLAN. HEAD FOR THE TARDIS -- IT'S IN A STORAGE CLOSET IN THE COOLHAND WING.
YOU'RE... GIVING ME THE KEY TO YOUR SHIP?
DON'T GET ANY IDEAS. WHEN I'M DONE, I'M PACKING YOU OFF SOMEWHERE AND WE'LL NEVER HAVE TO SEE EACH OTHER AGAIN.
RIGHT. RIGHT, WELL... THAT'S GOOD.
GOOD. AND AS FOR ME...

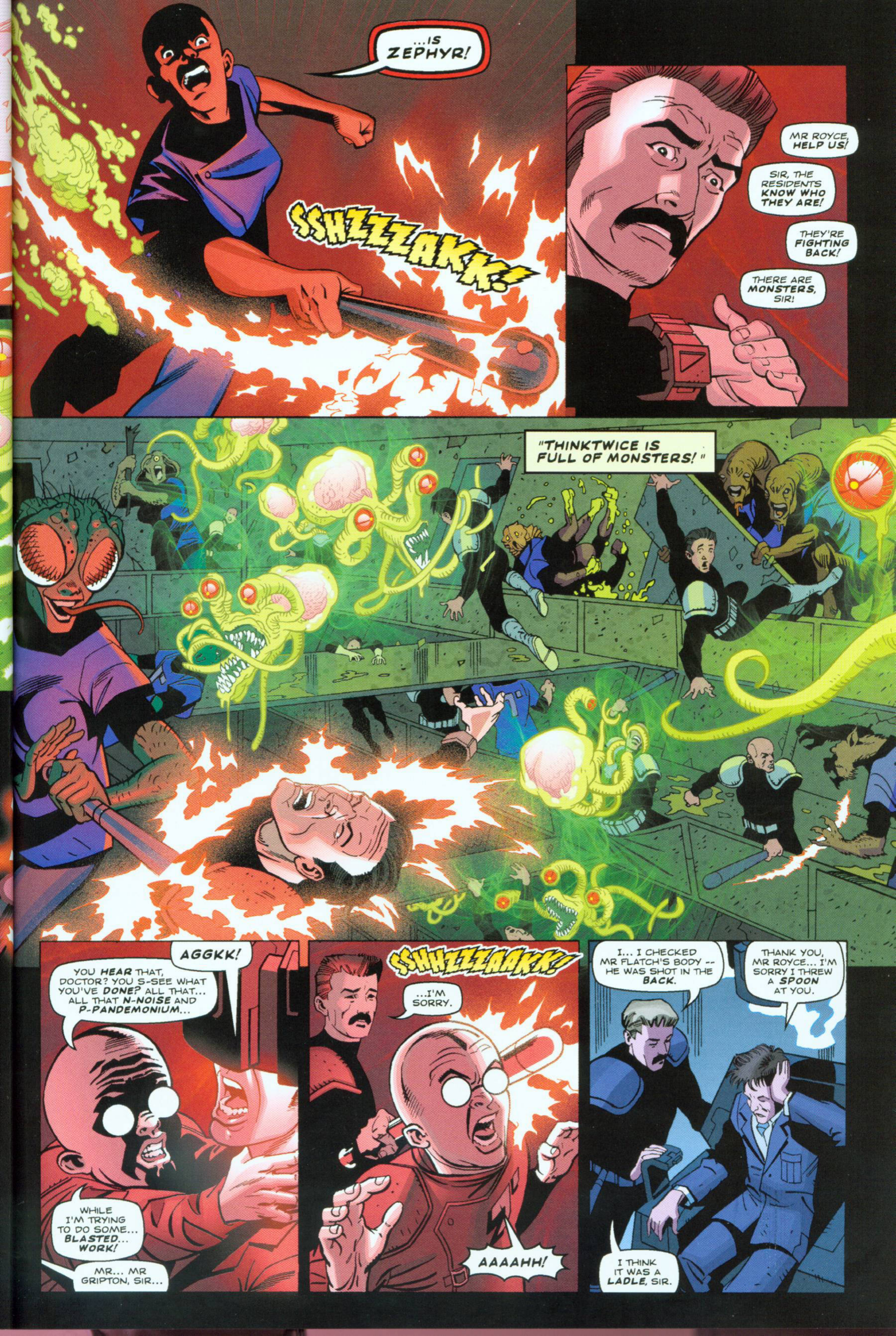

"...I'VE GOT AN APPOINTMENT WITH THE CHIEF WARDEN."
WE FOUND HIM LURKING IN THE KITCHENS, SIR. WE... WE THINK HE WAS TRYING TO MAKE AN OMELETTE.
OH, YEAH, LOVE A GOOD OMELETTE! BUT YOUR LADS ARRIVED BEFORE I COULD EVEN BREAK AN EGG, SO I'VE MISSED MY BREAKFAST. AND WHEN THAT HAPPENS...
...WELL, I TEND TO GET A BIT CRABBY.
WELCOME BACK, DOCTOR SMITH. I'M RATHER IMPRESSED THAT YOU'RE STILL ALIVE.
THANKS, JONAH! HEY, REMEMBER WHEN YOU GAVE ME THE JOB? OVER THE MOON, I WAS!
MIND YOU, IF THAT'S HOW YOU DISMISS YOUR STAFF, I'M NOT SURE I FANCY IT NOW.
WHAT HAPPENED? LET ME GUESS -- WOULDN'T FOLLOW ORDERS, ASKED TOO MANY QUESTIONS... THEN TRIED TO EMPTY YOUR PARASITIC FRIENDS OUT INTO SPACE. AM I CLOSE?
MR ROYCE...
UHNNG!!!
SSHZZZAKK!
THANK YOU, MR ROYCE. HE REALLY IS THE MOST OBNOXIOUSLY CHATTY FELLOW -- AND YOU KNOW HOW I LIKE MY PEACE AND QUIET.
M-MISTER FLATCH...
YES... YES, A TERRIBLE SHAME. SHOT HIMSELF NOT TWENTY MINUTES AGO. IT'S THE SUICIDES, MR ROYCE. THEY... THEY GOT TO HIM IN THE END.
CAN I ASSUME YOU'LL BE MADE OF STERNER STUFF?
Y-YES, SIR... YOU CAN COUNT ON IT.
EXCELLENT! HAVE YOUR PACIFIERS SEARCH FOR RESIDENT MP 8/1/14/4 -- AND WE'LL TAKE OUR CHATTY INTRUDER DOWN TO THE CONSIDERATION ROOM...
I THINK IT'S HIGH TIME THE DOCTOR MET KNOWSALL.
THINKTWICE LIBRARY.
POLK!
WH-WHO...?

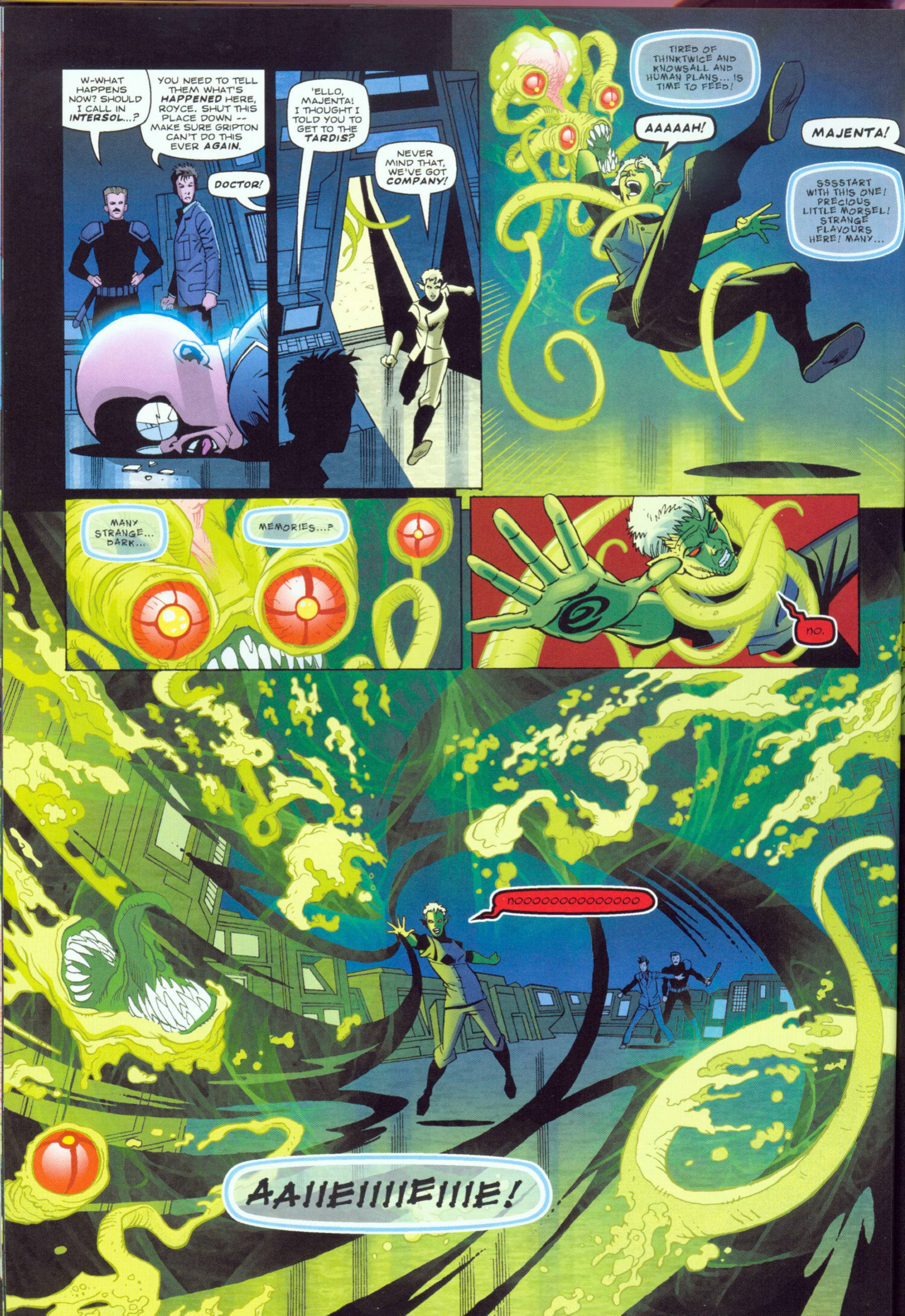

EMPEE!
GOOD MORNING, ZY 6/18/5/5. WERE YOU LOOKING FOR ANYTHING IN PARTICULAR...?
OH MY DAYS, EMPEE -- THE PACIFIERS ARE L-LOOKING EVERYWHERE FOR YOU!
WE'VE GOT BIGGER PROBLEMS, ZED. MONSTERS, LOVE, HERE IN THINKTWICE. THEY EAT MEMORIES, DESTROY MINDS. THEY KILL, ZED.
SO WE'RE GETTING OUT OF HERE, ALRIGHT? YOU AND ME -- RIGHT NOW. UNDERSTAND?
Y-YEAH. FUNNY JOKE! "LET'S MAKE ZED LOOK S-STUPID!"
TH-THERE'S NO SUCH THING AS M-MONSTERS!
KKKSSSSSSSSSS!
"YOU'VE NOTHING TO FEAR, DOCTOR..."
I MUST SAY, YOU'RE A LOT QUIETER THAN THE USUAL LOT. WHERE ARE THE DESPERATE THREATS? THE LAST-MINUTE DEALS?
TO TELL YOU THE TRUTH, GRIPTON -- I'M WAITING. I'M WAITING FOR YOU TO TELL ME WHY.
WHY THE MACHINE, WHY THE MEMEOVAX. WHY YOU'RE AT THOSE CONTROLS, TAKING AWAY EVERYTHING THAT MAKES SOMEONE WHAT THEY ARE...
LET'S SEE... MAYBE IT STARTED WHEN YOU WERE YOUNG. MAYBE SOMETHING WENT BADLY, HORRIBLY WRONG. SOMEONE DIED. NO, WAIT --
SOMEONE WAS MURDERED.
"IT... IT WAS ALL HER FAULT.
"WE GREW UP IN THE VALES OF VEROON, ON GREENE'S WORLD. SHE WAS FAST AND DARING -- ALWAYS AT PLAY, ALWAYS LAUGHING. AND I...
"I HATED HER FOR IT.

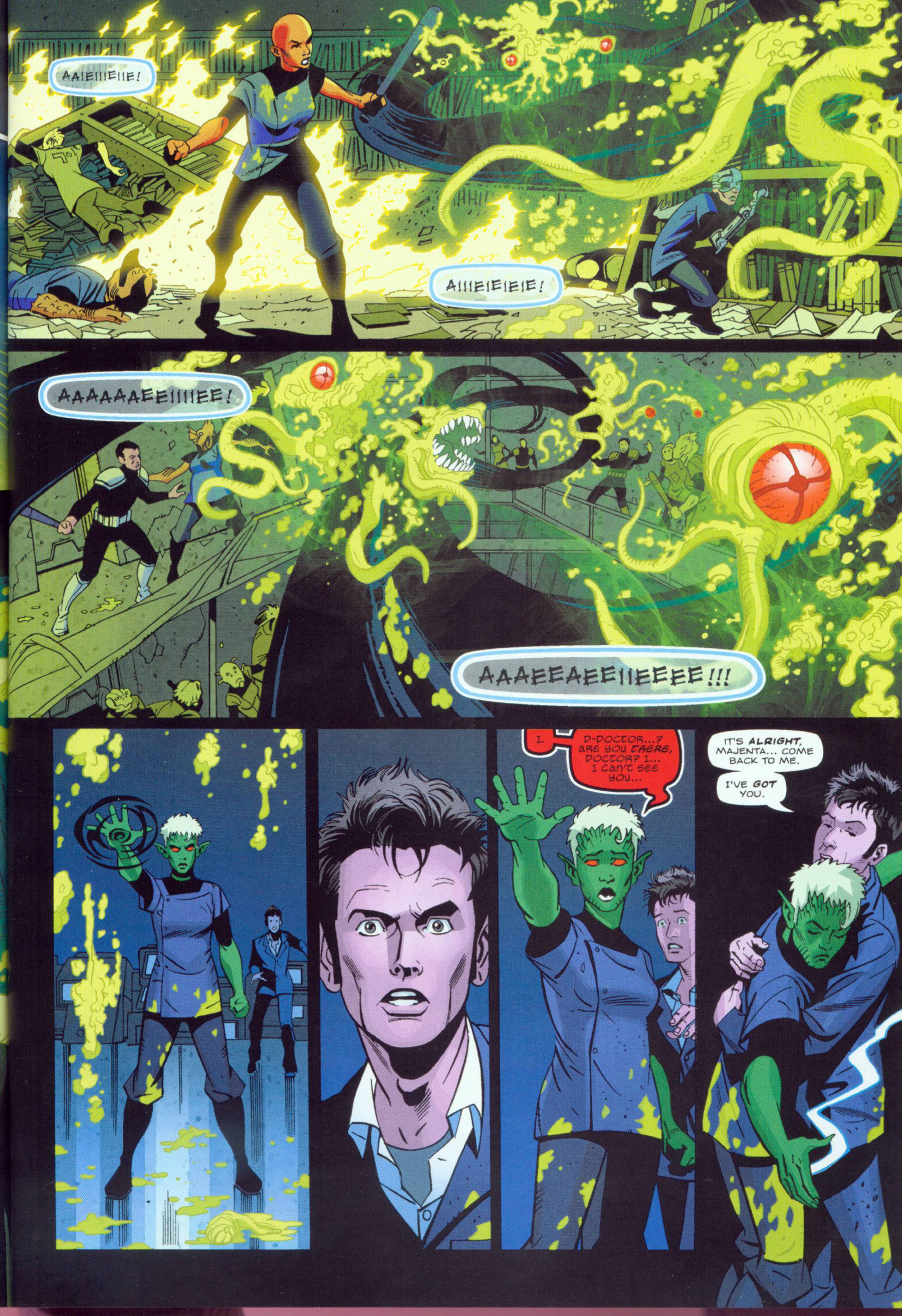

"MY FIRST EXPERIMENT. NAIVE CHILD THAT SHE WAS, SHE DIDN'T KNOW WHAT I WAS ABOUT -- THAT I WAS TRYING TO SHUT HER UP SO I COULD DO SOME BLASTED WORK...
"I HYPNOTISED HER -- REACHED INTO HER MIND. AND THEN...
"THE MEMEOVAX CAME. DRAWN ACROSS THE VOID BY MY HATE.
"THEY WERE LITTLE MORE THAN SHADES BACK THEN. BUT THEIR VOICES... SO INSISTENT. 'LET US SILENCE HER,' THEY SAID. 'LET US DO THIS THING FOR YOU...'
"AND I DID. THEY TOOK AWAY HER MIND, AND FROM THAT MOMENT ON... WELL, SHE WAS A LOT QUIETER."
IT'S BEEN LIKE THAT EVER SINCE, HASN'T IT? DOESN'T MATTER WHAT YOU DO, OR HOW MANY VICTIMS YOU OFFER THEM... THE MEMEOVAX WILL NEVER LEAVE YOU.
THEY LOOK TO ME AS A LEADER, DOCTOR... AS A PROVIDER.
SO I BUILT THEM A MACHINE, SOMETHING TO KEEP THEIR APPETITE SATED -- TO KEEP THEM OUT OF MY HEAD...
BUT KNOWSALL IS MORE THAN THAT, DOCTOR! WE'RE A PROVING GROUND FOR THIS TECHNOLOGY. IF IT WORKS HERE, THEY'LL ROLL IT OUT ACROSS THE ENTIRE HUMAN EMPIRE!
ALL THE TROUBLEMAKERS AND THE PROBLEM CHILDREN, SILENCED FOR GOOD. PEACE AND QUIET AT LAST. WHAT DO YOU THINK OF THAT, SMITH?
I THINK YOU SHOULD GET ON WITH WIPING MY BRAIN -- BEFORE I DIE OF BOREDOM.
OH, YES. OH, YES, DOCTOR -- CLEANING YOUR MIND WILL BE A PLEASURE!
YESSS! MUCH FEAR HERE! SWEET AND RICH!
NO MORE WAITING FOR JONAH! NO MORE MACHINE! MEMEOVAX HUNGRY!
AAHHHH!
N-NO! NO!
MEMEOVAX FEED!

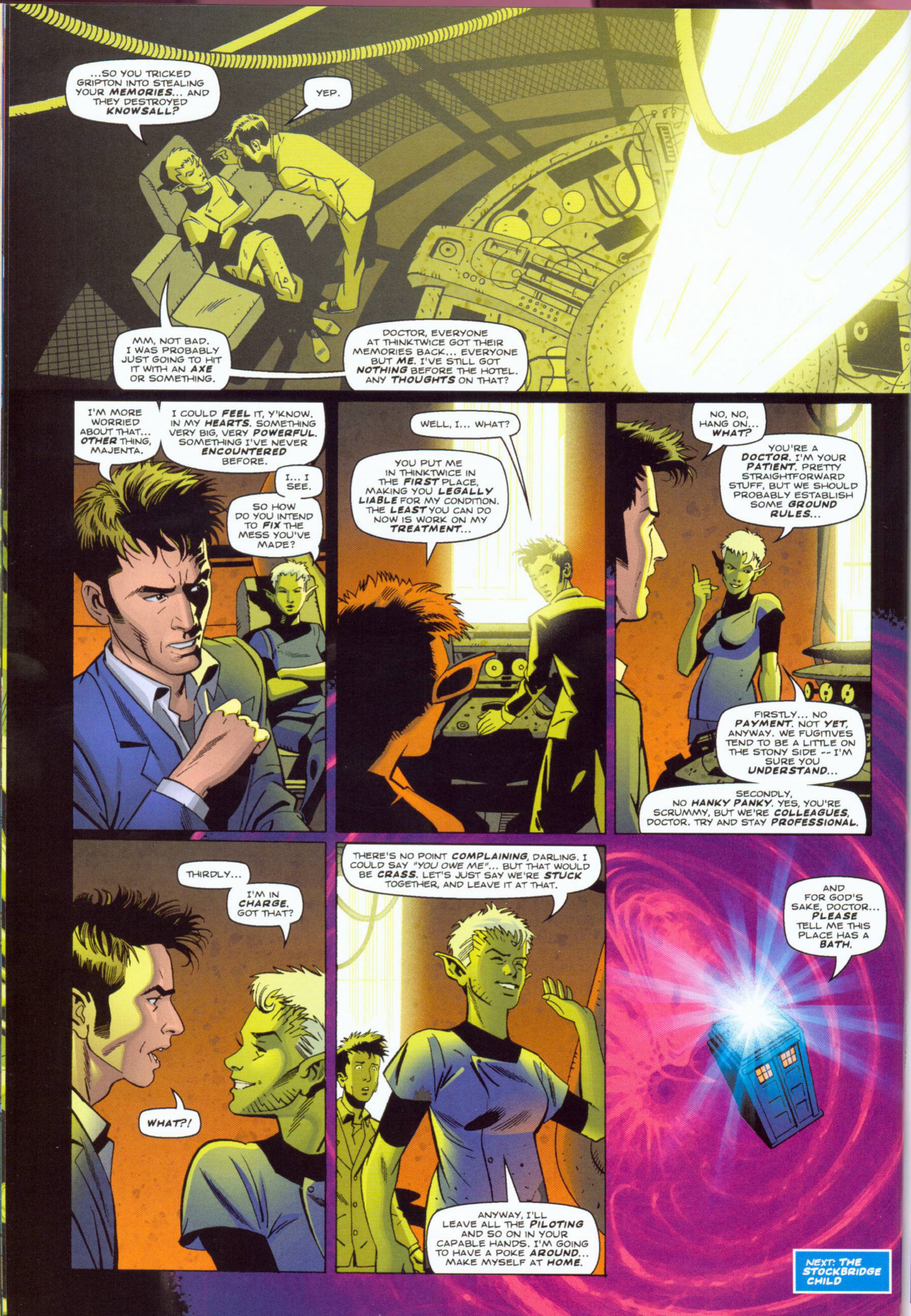

FOR GOD'S SAKE, WHY AREN'T THEY FIGHTING BACK?!
THEY'RE TOO S-SCARED, EMPEE. T-TOO SCARED TO FIGHT.
IT'S THE MACHINE, LOVE... IT'S L-LEFT US WITH NOTHING INSIDE... N-NOTHING TO FIGHT FOR -- NOTHING TO F-FIGHT WITH...
W-WHERE ARE YOU GOING?!
GRAB A WEAPON AND HIDE, ZED...
"...I'VE GOT TO FIND THE DOCTOR!"
AH, NOW LOOK AT THAT.
SO MUCH NOISE... SO MUCH CLUTTER. SURELY YOU WON'T MISS ALL THIS SILLY STUFF, DOCTOR? ALL THOSE POINTLESS ADVENTURES, ALL THAT --
HA!
HA-HA-HA-HA-HA!
ARE YOU...
ARE YOU LAUGHING AT ME?
OH, COME ON, JONAH -- CRANK IT UP A BIT! THAT DOESN'T EVEN TICKLE!
DAMN YOU, SMITH! I'LL TAKE EVERYTHING FROM YOU! I'LL SEE YOU A WITHERED, DROOLING HUSK BY THE TIME I'M FINISHED!
EEEEEEEEEEE
WARNING...
KK-RRKK!
WARNING... PSYCHIC INPUT EXCEEDING AGREED PARAMETERS BY 100 PER CENT...
200 PER CENT...
10,000 PER-
SKA-KROOM!
NO!!!


YOU WERE TRYING TO POUR THE OCEAN INTO A PAPER CUP, JONAH.
I HAVE CENTURIES OF EXPERIENCE: LOST LOVES, ANCIENT RIVALRIES, FRIENDS AND ENEMIES...
NO... N-NO...
YOUR LITTLE TOY... WELL, IT COULDN'T STAND THE STRAIN.
I'M BREAKING THE CAGE, JONAH. ALL THOSE MEMORIES YOU'VE GOT STORED IN HERE, ALL THAT BAD MOJO... I'M LETTING IT ALL OUT.
I'M GIVING IT BACK TO ITS OWNERS...
"...NOW WE'RE IN TROUBLE."
WHERE ARE YOU, LITTLE GIRL-THING? KKKKSSSSS... MUCH FEAR IN YOU, YESSS... SMELLS RICH AND SOUR...
SO YOUNG... SO WEAK...
...SO AFRAID.
"COME OUT, ZEPHYR!"
"I SWEAR, ONE STEP CLOSER AND I'LL KILL YOU WHERE YOU STAND!"
"THEY'RE COMIN', ZEPHYR, WE GOTTA GET THE HELL OUT!"
"COME OUT WITH YOUR HANDS UP, ZEPHYR! YOU ARE SURROUNDED!"
KSSSSS! HELLO, LITTLE ZED-GIRL. MAKE READY... READY FOR THE FEAST!
MY NAME, YOU BAG OF FILTH...


...IS ZEPHYR!
SSHZZZAKK!
MR ROYCE, HELP US!
SIR, THE RESIDENTS KNOW WHO THEY ARE!
THEY'RE FIGHTING BACK!
THERE ARE MONSTERS, SIR!
"THINKTWICE IS FULL OF MONSTERS!"
AGGKK!
YOU HEAR THAT, DOCTOR? YOU S-SEE WHAT YOU'VE DONE? ALL THAT... ALL THAT N-NOISE AND P-PANDEMONIUM...
WHILE I'M TRYING TO DO SOME... BLASTED... WORK!
MR... MR GRIPTON, SIR...
SSHHZZZAAKK!
...I'M SORRY.
AAAAHH!
I... I CHECKED MR FLATCH'S BODY -- HE WAS SHOT IN THE BACK.
THANK YOU, MR ROYCE... I'M SORRY I THREW A SPOON AT YOU.
I THINK IT WAS A LADLE, SIR.


W-WHAT HAPPENS NOW? SHOULD I CALL IN **INTERSOL**...?
YOU NEED TO TELL THEM WHAT'S **HAPPENED** HERE, ROYCE. SHUT THIS PLACE DOWN -- MAKE SURE GRIPTON CAN'T DO THIS EVER **AGAIN**.
DOCTOR!
'ELLO, MAJENTA! I THOUGHT I TOLD YOU TO GET TO THE **TARDIS?**
NEVER MIND THAT, WE'VE GOT **COMPANY!**
TIRED OF THINKTWICE AND KNOWSALL AND HUMAN PLANS... IS TIME TO FEED!
AAAAAH!
MAJENTA!
SSSSTART WITH THIS ONE! PRECIOUS LITTLE MORSEL! STRANGE FLAVOURS HERE! MANY...
MANY STRANGE... DARK...
MEMORIES...?
no.
noooooooooooooo
AAIIEIIIIEIIIE!


AAIEIIIEIIE!
AIIIEIEIEIE!
AAAAAAEEIIIIEE!
AAAEEAEEIIEEEE!!!
I.
D-DOCTOR...? ARE YOU THERE, DOCTOR? I... I CAN'T SEE YOU...
IT'S ALRIGHT, MAJENTA... COME BACK TO ME.
I'VE GOT YOU.


...SO YOU TRICKED GRIPTON INTO STEALING YOUR MEMORIES... AND THEY DESTROYED KNOWSALL?
YEP.
MM, NOT BAD. I WAS PROBABLY JUST GOING TO HIT IT WITH AN AXE OR SOMETHING.
DOCTOR, EVERYONE AT THINKTWICE GOT THEIR MEMORIES BACK... EVERYONE BUT ME. I'VE STILL GOT NOTHING BEFORE THE HOTEL. ANY THOUGHTS ON THAT?
I'M MORE WORRIED ABOUT THAT... OTHER THING, MAJENTA.
I COULD FEEL IT, Y'KNOW. IN MY HEARTS. SOMETHING VERY BIG, VERY POWERFUL. SOMETHING I'VE NEVER ENCOUNTERED BEFORE.
I... I SEE.
SO HOW DO YOU INTEND TO FIX THE MESS YOU'VE MADE?
WELL, I... WHAT?
YOU PUT ME IN THINKTWICE IN THE FIRST PLACE, MAKING YOU LEGALLY LIABLE FOR MY CONDITION. THE LEAST YOU CAN DO NOW IS WORK ON MY TREATMENT...
NO, NO, HANG ON... WHAT?
YOU'RE A DOCTOR. I'M YOUR PATIENT. PRETTY STRAIGHTFORWARD STUFF, BUT WE SHOULD PROBABLY ESTABLISH SOME GROUND RULES...
FIRSTLY... NO PAYMENT. NOT YET, ANYWAY. WE FUGITIVES TEND TO BE A LITTLE ON THE STONY SIDE -- I'M SURE YOU UNDERSTAND...
SECONDLY, NO HANKY PANKY. YES, YOU'RE SCRUMMY, BUT WE'RE COLLEAGUES, DOCTOR. TRY AND STAY PROFESSIONAL.
THIRDLY...
I'M IN CHARGE. GOT THAT?
WHAT?!
THERE'S NO POINT COMPLAINING, DARLING. I COULD SAY "YOU OWE ME"... BUT THAT WOULD BE CRASS. LET'S JUST SAY WE'RE STUCK TOGETHER, AND LEAVE IT AT THAT.
ANYWAY, I'LL LEAVE ALL THE PILOTING AND SO ON IN YOUR CAPABLE HANDS. I'M GOING TO HAVE A POKE AROUND... MAKE MYSELF AT HOME.
AND FOR GOD'S SAKE, DOCTOR... PLEASE TELL ME THIS PLACE HAS A BATH.
NEXT: THE STOCKBRIDGE CHILD

Neil Harris gets into a jeep and drives to Cromer...

TWINKLE TWINKLE

I've always had a problem with UNIT. Growing up with late 70s and 80s *Doctor Who*, it's always felt slightly not-quite-right that, for a couple of years in the early 1970s, the Doctor spent all his time on Earth working for the army. That's not what I think of when I think of *Doctor Who*. I think of a iconoclastic wanderer in the fourth dimension, not an establishment figure messing with test tubes in a laboratory.

And even now, I don't quite *get* those stories. Oh, I appreciate and admire them – they're disconcertingly well-made, beautifully constructed and Jon Pertwee is never anything less than glorious – but they don't feel like *Doctor Who* to me. Maybe it's the way everything is a sort-of washed-out greeny-brown-grey. Or maybe it's all the saluting and standing to attention. Or all the drawn-out chase sequences down sleepy country lanes. Or all those secret scientific research bases. Or the fetishisation of weaponry. Or the way the stories keep on going after Episode Four, Episode Five, and Episode Six. Or all those jeeps – oh God, the jeeps, the jeeps, the endless jeeps!

Early 1970s *Doctor Who*: The Third Doctor, a laboratory and the Brigadier.

So it's odd, then, that the Brigadier has become such a fundamental part of *Doctor Who*. He spans the eras and is the only character to have appeared with *all* ten Doctor Whos. Well, nearly all ten of them. Technically speaking he never appeared with the First Doctor*, although I like to think Bret Vyon in *The Daleks' Master Plan* was cloned from the Brigadier (because, let's face it, if you had the technology, you would *definitely* clone the Brigadier – he's a useful chap to have around). And, okay, so he's only met the Sixth, Eighth and Tenth Doctors in spin-off books, audios, comic strips and that 1993 Children in Need fiasco. And he's not met the Ninth yet. But apart from that, apart from the First, Sixth, Eighth, Ninth and Tenth, he's appeared with all ten Doctor Whos.

"Watch any Brigadier episode, and you'll see Nicholas Courtney giving a twinkly performance..."

A character like the Brigadier shouldn't be part of *Doctor Who*. After all, he's the opposite of everything the Doctor stands for, right? The Doctor fights *against* the guys with guns and uniforms, not alongside them. And the Doctor usually defeats villains single-handedly using his wits, rather than relying upon military muscle to save the day. So what makes the Brigadier an exception to the rule? Why have we all taken the character to our hearts?

It's easy to imagine how the Brigadier could've gone wrong. You just have to look at all the Brigadier surrogates the show has featured down the years – Captain Hart out of *The Sea Devils*, Colonel Faraday out of *The Android Invasion*, that guy with the bad teeth out of *The Seeds of Doom*. They all have one thing in common – they're all absolutely bloody awful. Dreary, self-important upper-class berks with all the charm and personality of a bookcase. That's what the Brigadier could have been, if it wasn't for one important thing:

Nicholas Courtney's twinkle.

Watch any episode with the Brigadier and you'll see Nicholas Courtney giving a twinkly performance. Every story, he's turning his twinkle up to ten. There's never a twinkle-free moment when the Brig's around.

When I say 'twinkle', I mean he's not playing it *entirely* straight. He's not giving us a textbook military commander. If anything, he's subverting that, playing against expectations, creating a character with a life *beyond* delivering exposition, shooting dæmonically-possessed gargoyles and giving orders to Sergeant Benton. He's turning an underwritten and stereotypical character into something more complex, fallible, human and, well, loveable.

We all have our favourite Brigadier moments, and they're always the twinkly ones. "Chap with wings." "The fellow's bright green." "Just once I'd like to meet an alien menace that *wasn't* immune to bullets." "Are you in pain, Doctor?" "Get off my world!" Plus every single line, every *single* line from *The Three Doctors*. The point is, he's never taking himself completely seriously. He always has a sense of his own ridiculousness. And that's what sets him apart from the Farts, Haradays and that guy with the bad teeth. The twinkle.

Fan consensus has it that the Brigadier started out as a hard-bitten, intelligent military man, and only gradually became a joke figure – a 'Colonel Blimp'-style buffoon, as the cliché would have it – as the show's writers sent the character up. But fan consensus, (as is so often the way), is wrong.

You only have to watch the first scene with the Brigadier from *The Invasion*, back in 1968. He's explaining to the Doctor and Jamie what he's been up to since the 'Yeti do' – being promoted to Brigadier, forming UNIT, *etc*. But watch it carefully and you can spot the subtext – he's spending the whole scene daring them not to giggle at his hilariously fake stuck-on moustache.

Next time you watch a story with a Brigadier, pay attention to what Nicholas Courtney is doing. Watch out for the bemused smirks, the ironically arched eyebrows and the incredulous side-glances. It's the performance of someone who is forever attempting to appear authoritative, who is forever trying not to laugh. I don't mean Nicholas Courtney – I mean Lethbridge-Stewart. That's the reason we love him so much – because the fellow is clearly not at ease *being* a Brigadier. In fact he finds it all rather embarrassing, but he's doing his best to keep a straight face, to act the part, in the face of great provocation.

And that, I think, is why he works so well with the Third Doctor. The Doctor needs a figure in authority to be rude to on a regular basis – he does it more often than he uses his sonic screwdriver – but, with the Brigadier, you know he never *really* means it, because the Brigadier is only playing at being the pompous one in order to humour the Doctor. We know that, deep down, they're the best of friends. We know the Brigadier is, at heart, a big old softie.

Because of Nicholas Courtney's twinkle.

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* You've forgotten *The Three Doctors* and *The Five Doctors*. You're fired – Ed.

THE FACT OF FICTION

Battlefield

Alan Barnes puts on his old uniform and takes a trip sideways in time to uncover the myths of *Battlefield*. Booooom!!!

The Doctor (Sylvester McCoy) and Ace (Sophie Aldred) get ready to take Bessie for a spin.

Alistair (Nicholas Courtney) and Doris (Angela Douglas) spend a bit of time in the garden...

PART ONE

BROADCAST: 6 SEPTEMBER 1989

At a garden centre, the former Brigadier Lethbridge-Stewart (Nicholas Courtney), now retired, assures his partner Doris (Angela Douglas) that his "blood and thunder days" are long past.

- Writer Ben Aaronovitch's plan to fit a sci-fi version of Arthurian lore into a rural, modern-day setting was first pitched to the *Doctor Who* production team as *Storm Over Avallion*, a possible three-part all-location adventure for Season 25. The Brigadier didn't feature until Aaronovitch countered producer John Nathan-Turner's suggestion that he incorporate the alien-investigating military organisation UNIT, a regular feature of *Doctor Who* in the early- to mid-1970s, by asking if he could bring back its commanding officer, not seen since *The Five Doctors* (1983). For Season 25, Aaronovitch ended up being commissioned to write the story eventually transmitted as *Remembrance of the Daleks* (1988), and *Storm Over Avallion* was held over for the next year's run – at which point it underwent, according to Aaronovitch, "a massive heart transplant, kidney donation and mutation" when script editor Andrew Cartmel asked the writer to expand his idea from three episodes to four, now including studio sequences as well as location work. Aaronovitch wrote two four-part storylines in fairly rapid succession – dated 12 and 20 September 1988 – before delivering his first draft scripts between 25 November 1988 and 24 February 1989.
- In *Planet of the Spiders* (1974), it had been revealed that the Brigadier's watch had been given to him by a hitherto unheard-of young woman named 'Doris', 11 years before. The character of Doris was brought into *Battlefield* to give the Brigadier "something to lose". It's not stated until Part Four that she and the Brig are married, but we see here that she wears a wedding band on her third finger, left hand. There'd been no suggestion, however, that the Brig had a significant other at the time of *Mawdryn Undead* (1983) – in which, having resigned from soldiering after some 30 years, he'd become a teacher at a public school (hence Doris' line: "You don't regret it do you? Giving up teaching?"). Aaronovitch thought this an incredible turn of events: "There's no way Lethbridge-Stewart should have been teaching… He should have been a general for a start; you almost always get promoted when you retire." Indeed, 'General' Lethbridge-Stewart was named as such in the September storylines – when Aaronovitch wrote that: 'Secret talks in 1987 led to a Security Council resolution reorganising and strengthening UNIT. Since command officers with experience of dealing with Alien threats were in short supply, Lethbridge-Stewart was approached and persuaded to return to active service in 1988.'

"Can this world do no better than you as its champion?"

HERE'S SEVENTH DOCTOR SCRIPT editor Andrew Cartmel, chatting to **DWM** in 1995: "I know that Ben [Aaronovitch, the writer] and others under-rate it. In ten years' time people will look back and recognise *Battlefield* was a great story."

Ten years later, here's Paul Cornell, declaring in **DWM**'s *Complete Seventh Doctor*: "Give it another decade of self-hating fashion, or the cleansing tide of the new series. When we like ourselves again, *Battlefield* will be a 'classic' once more."

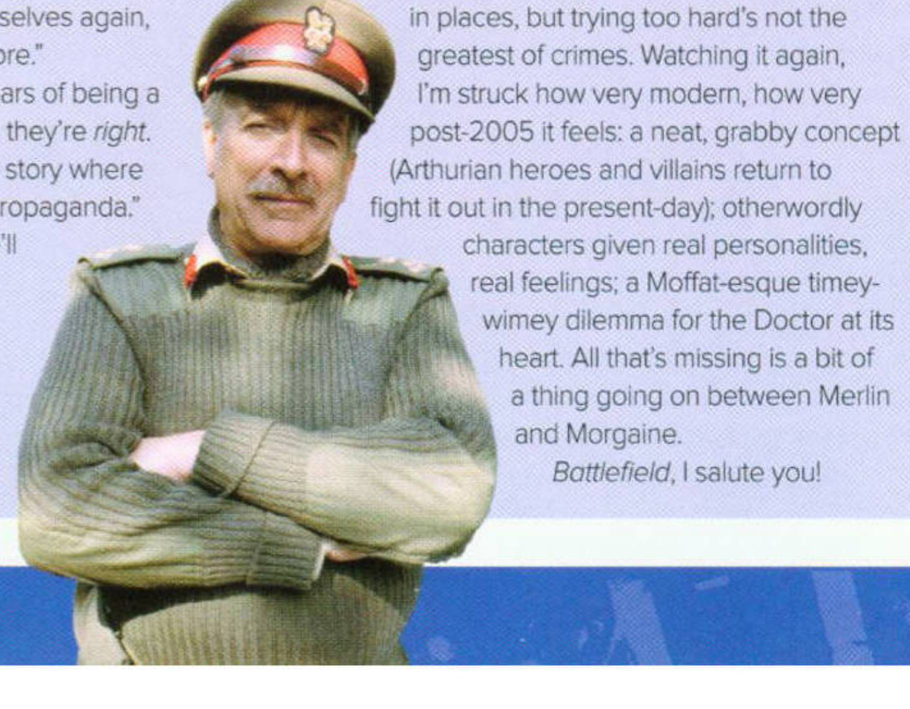
And here's me, admitting after years of being a bit sneery about *Battlefield*: dammit, they're *right*.

... well, almost. Paul tells us: "It's a story where Arthur died and the heroic myth is propaganda." *Ish* – but doesn't the fact that (as we'll discover) it was designed to kill off the Brigadier 'in a display of terrific heroics' undercut that? The Brig is pretty valiant here nonetheless, saving the world from the demonic Destroyer with only a handgun and a neat line in self-deprecation: "Can this world do no better than you as its champion?" "Probably. I just do the best I can." Bang bang bang.

The point of *Battlefield* is, Arthur *didn't* die. He's roused from his sleep, just as the legend always told us he would, to take up arms at the hour of England's greatest need. Just because the script doesn't labour the point doesn't mean it's not true. Arise, King Alistair.

Battlefield is clever – a bit too clever in places, but trying too hard's not the greatest of crimes. Watching it again, I'm struck how very modern, how very post-2005 it feels: a neat, grabby concept (Arthurian heroes and villains return to fight it out in the present-day); otherwordly characters given real personalities, real feelings; a Moffat-esque timey-wimey dilemma for the Doctor at its heart. All that's missing is a bit of a thing going on between Merlin and Morgaine.

Battlefield, I salute you!



- In his novelisation of *Battlefield*, Marc Platt relates how Doris was reunited with the Brig: astonished to see her long-lost love's face in a TV exposé of UNIT entitled *State Secret*, the next morning she'd rushed, 'terrified he wouldn't recognise her', to his home in the school grounds, and proposed to him on the spot.
- This was the first *Battlefield* scene to be recorded, at Fulmer Plant Park in Fulmer, Buckinghamshire on Saturday 6 May 1989 – the first of a nine-day location schedule, and the only day's work for former *Carry On...* star Angela Douglas.

Elsewhere, a ruby set into the hilt of an ancient sword begins to glow. The face of the sorceress Morgaine (Jean Marsh) is reflected in the surface of a crystal ball: "At last, he is revealed to us."

- The *Battlefield* novelisation has a number of scenes set in the parallel Earth ruled over by Morgaine – describing the High Tagel, the ancient bastion of King Arthur, at the heart of which stands his famous round table… which has since been vandalised by 'Deathless Morgaine', cutting into it to allow space for her throne.

Meanwhile, somewhere in England...

- ... just 'Southwest England', according to Aaronovitch's storyline of 20 September 1988, and confirmed when he told the fanzine *TARDIS* in 1989: "Everyone assumed it was Cornwall because of the Arthurian connection although John [Nathan-Turner] thought it was the Lake District because of the lake! – but it could have been Wales…"

... United Nations Intelligence Taskforce Brigadier Winifred Bambera (Angela Bruce) is attempting to rendezvous with stalled nuclear missile convoy Salamander Six-Zero, but heavy weather is causing communication problems.

- Bambera was originally conceived as a Captain in the United States Air Force, only becoming UNIT's Brigadier in the 20 September storyline. In the 1980s, when USAF Ground-Launched Cruise Missiles (GLCMs) had been based, controversially, at several British locations (most notably RAF Greenham Common), it'd have been quite reasonable for the USAF to be transporting nukes about the English countryside – but why UNIT should be involved is never made clear. Marc Platt's novelisation describes Salamander Six-Zero as a GLCM system 'in breach of the Berlin convention', continuing: 'Not many left now, but their disposal had to be discreet. One at a time. Bambera's turn had come round again.'
- *Storm Over Avallion* was retitled *Battlefield* early in 1989, partly for fear that the sun would be shining throughout the location shoot – as it was when this scene was recorded on Monday 15 May, at Hambleton Ridge, Leicestershire, in the Rutland Water area chosen to represent Carbury.

'In the early storylines for *Battlefield*, Lethbridge-Stewart had received a promotion to General…'

In the TARDIS, the Doctor (Sylvester McCoy) has detected a signal being sent "sideways in time". It is emanating from Earth, a few years into the future of his companion Ace (Sophie Aldred). He deciphers it: "Merlin…" it says.

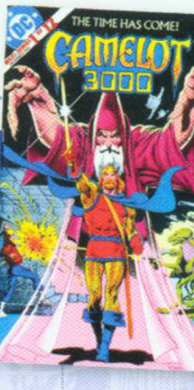
- "Why's it dark in here?" asks Ace. Possibly to help disguise the fact that, since the TARDIS wall flats had been junked in error following recording of the previous year's *The Greatest Show in the Galaxy*, the control room backdrop is a (slightly creased) hanging sheet, overprinted with roundels?
- This TARDIS scene – the last to feature in *Doctor Who* before its hiatus – was taped on the first of three days' work at BBC Television Centre Studio 3, between Tuesday 30 May and Thursday 1 June.
- The script specified that the 'Merlin' voice was the Doctor's own, 'but distorted out of recognition.'

Having landed, the Doctor and Ace hitch a lift with archaeologist Peter Warmsly (James Ellis), site manager for the Carbury Trust Conservation Area, in the direction of the signal's origin.

- In Aaronovitch's outline of 12 September 1988, one 'Lavender Warmington' was the Trust representative, changing sex to become 'Peter Warmsly' in the storyline of 20 September.
- The woodland sequences were shot over the weekend of 13 and 14 May at Twyford Woods, off the A151 near Colsterworth, Lincolnshire. ▶

THE FACT OF FICTION

Battlefield



“The year 3000, ye say?”

IN A FUTURE ENGLAND, ARTHURIAN HEROES wielding both beam weapons and broadswords fight the forces of undying sorceress Morgan Le Fay in the DC Comics ‘maxi-series’ *Camelot 3000* (1982-5), which shares a number of similarities with *Battlefield*.

Written by Mike W Barr and pencilled by cult British artist Brian Bolland, *Camelot 3000* introduces villainess Morgan Le Fay [right] when she intercepts an ‘energy burst’ transmitted through space by the reactivated Excalibur itself; throughout the series, she uses a crystal ball to spy on the undying Merlin and his associates from afar. Nuclear age technology is interweaved with the legend: the Lady of the Lake inhabits the cooling tank of the ‘Salisbury Down Nuclear Plant’; and, in the final episode, Arthur apparently initiates a nuclear explosion to destroy both himself and the sorceress.

Most tellingly of all, Guinevere is explicitly reincarnated in the form of high-ranking military officer ‘Commander Joan Acton’, a senior member of the alien-repelling United Earth Defense organisation…

◀ Close by, something falls from space: a black knight rises out of an impact crater…

- … recorded on 14 May by a second unit headed by John Nathan-Turner at Castle Cement Quarry, Ketton, Lincolnshire.
- We’ll learn that the knight is from a parallel Earth. In which case – why’s he landed from space? The *Battlefield* novelisation describes the knight’s armoured suit carrying him ‘high into the upper atmosphere’ as he physically leaps from one dimension to another: ‘the forces of gravity tore against the vaulting escape velocity… the suit slipped between the two grappling energies, sideways into another existence.’

Warmsly drops the Doctor and Ace close to Vortigern’s Lake, where the UNIT convoy is stranded. The Doctor uses a pair of outdated UNIT passes to gain entrance to the Command Trailer…

- Three days were spent on the Excavation Site scenes, beside the Rutland Water reservoir at Hambleton: Thursday 11 May, then Tuesday 16 and Wednesday 17 May.

… where he deduces that an energy pulse has caused a systems failure in the convoy. Bambera turfs the TARDIS travellers out, but UNIT veteran Sergeant Zbrigniev (Robert Jezek) tells her that a scientific adviser named ‘the Doctor’ once served under Lethbridge-Stewart. As three grey knights fall to Earth, Bambera deposits the Doctor and Ace at the Gore Crow Hotel…

- It’s not explained why the senior UNIT representative in the area ought to take it upon herself to drive two people she believes to be trespassers to the local hotel! Bambera’s reasoning was explained in the 20 September storyline: she wants to ‘keep an eye on them’ but also ‘see if she can escape the radio interference and make contact with HQ.’
- ‘Vortigern’ is “old British” for ‘High King’, the Doctor tells us. Surely he means ‘Olde English’ – *ie*, Anglo-Saxon?
- Aaronovitch’s script named the pub ‘The Crowfeast Arms’, but its on-screen name would appear to be an allusion to TH White’s fantasy rewrite of Arthurian legend *The Once and Future King* (1958), in which a portentous gore-crow (an Old English name for the carrion crow) catches an arrow fired into the air by the boy Wart (the later King Arthur) and flies off with it, leading Wart’s foster-brother Kay to declare that the crow must have been a witch…
- Hambleton Old Hall doubled as the hotel, in scenes recorded on Monday 8 May.

… where they encounter landlord Pat Rowlinson (Noel Collins), who brews his Arthur’s Ale on site, and Shou Yuing (Ling Tai).

- Called ‘Thai’ in Aaronovitch’s 12 September storyline (but given her final name on 20 September), Shou Yuing was outlined as ‘a chemistry student who is back home for the holidays and helping Dr Brown at his dig.’ The character of ‘Dr Brown’, introduced here, vanished altogether between storyline and script: ‘an archaeologist who is trying to disprove the existence of King Arthur,’ his role was largely subsumed into that of Peter Warmsly.
- The year is never given, but £5 for a vodka and coke, a lemonade and a glass of water doesn’t place it very far in *our* future! Aaronovitch was careful not to specify an exact date for the events of *Battlefield*, but with a King on the throne (according to the Brig) and road signs given in kilometres, it doesn’t seem as though it can have happened just yet. (The fact that no-one’s using a mobile phone could easily be explained away by the atmospheric conditions in the area, which we know are causing communication problems.) Unless, of course, the whole of the story takes place in another dimension…

Sergeant Zbrigniev (Robert Jezek), knows that the Doctor’s arrival probably *isn’t* good news…

Beside the TARDIS, Bambera is caught up in a skirmish between the broadsword-wielding grey knights and the black – in the course of which, her Land Rover is damaged by an energy weapon.

- Only two ‘knights of the S’rax’ battled the black knight character (Ancelyn) in the storyline of 20 September: the third, their leader, would be busy fighting his way through the missile convoy to the lakeside, where he’d perform ‘an invocation’ and watch as ‘a mysterious glow pulses in answer out in the centre of the lake’ (indicating the location of Arthur’s spaceship, presumably).

The Brigadier is in his garden when Doris takes a call from the Secretary-General in Geneva: the Doctor is back…

- The Brigadier’s spectacular house was found at Little Paston, Fulmer Common Road, near Fulmer. Nicholas Courtney attempted to explain its provenance in **DWM** 229: “Basically, I think that one of his parents must have recently died, and I think there was a lot of money in the Lethbridge-Stewart family…” Marc Platt’s novelisation has it that: ‘Doris had inherited the house from her aunt, a mock Tudor extravagance set in half an acre off the A23 near Pyecombe [in East Sussex].’

Shou Yuing points out one of the items uncovered by Warmsly’s dig: a scabbard hanging on the wall of the inn – which is hot, then cold, to the Doctor’s touch. Pat’s blind wife Elizabeth (June Bland) says she gets the strangest feeling that it’s waiting for something…

- Warmsly is paraphrasing Sir Thomas Malory’s *Le Morte D’Arthur* (1485) when he says: “‘The scabbard’s worth ten of the sword,’ said Merlin.” But why’s the scabbard so valuable? In Malory, Merlin explains to Arthur that “while ye have the scabbard upon you ye shall never lose no blood, be ye never so sore wounded…” (Later, the sorceress Morgan Le Fay, who wishes to see Arthur dead, substitutes the scabbard for an enchanted copy.) The scabbard, therefore, protects the wearer against injury, and it’s surprising the script never refers to its powers – especially given the significance it’s accorded in this introductory scene. It could, after all, have been used to magically preserve the life of a character who might otherwise have been killed in battle…
- In Marc Platt’s novelisation, the Doctor visits the TARDIS library to arm himself with a copy of Le Morte D’Arthur before materialising at Carbury.

While Ace and Shou Yuing share stories of scrapes with explosives, the black knight is sent flying by a futuristic grenade thrown by the greys. He’s blasted through the roof of the brewery…

- “A bloke? Flying through the air?” wonders the Doctor. “And then through a wall,” stresses Shou Yuing – even though the previous shot showed a hole in the brewery *roof*.
- Flying through the air? It’s not terribly clear what’s happened here: in an issue of *TV Zone* magazine, director Michael Kerrigan related how he’d asked Aaronovitch what was meant by the scene – whether the knight ‘flies’ as a result of the hand grenade exploding, “or

Oh, what a knight! Late spring, back in… er, ’93? 1999? Um, 2010? Oh, sod this for a game of soldiers…

The Doctor and Ace catch a lift from Peter Warmsly (James Ellis) – but stop to pose for a photo first, clearly.

'The year isn't given, but with a King on the throne, is this story set in our future?'

whether he was meant to be automaton-like and have the ability [to fly] … Ben wasn't too sure either. He said, 'Well, a bit of each, really.'" Clearly, the knights' armour has somehow protected them from the stresses of plunging through the Earth's atmosphere. Aaronovitch's script described 'Black armour that has been elaborately enamelled with swirling alien designs' and 'a mirrored surface where his face should be' – and if the black knight's armour is of an unearthly design, who's to say it won't have unearthly properties? But costume designer Anushia Nieradzik chose to use stock armour pieces instead, and Kerrigan "played it so that once the armour came off, he lost the facility [to fly]."

… where he's found by the Doctor, Ace and Shou Yuing. His helmet lifted to reveal a human face, the knight recognises the Doctor… as Merlin. Meanwhile, a UNIT helicopter arrives to carry away the Brigadier, who is once more in uniform.

- Prior to scripting stage, General Lethbridge-Stewart was to have been picked up by another 'lost' character – Major McKinnawe, who lands near the Lethbridge-Stewart's house in a 'VTOL transport jet' and travels with him to Carbury. The jet soon became a standard helicopter – we presume the budget wouldn't stretch to a Harrier, or similar!

The black knight is Ancelyn (Marcus Gilbert), who asks the Doctor if this is the time of restitution, when King Arthur rises in answer to Excalibur's call. The Doctor's hunch is that that the Earth is about to find itself at the centre of a war belonging to another dimension. Bambera arrives, intending to arrest them – but then the grey knights burst into the brewery. Their leader gives the order: "Kill them all!"

- The grey knights' means of entering the brewery isn't seen, a sound effect suggesting that they've blown a hole in the brewery wall. Indeed, a hole was supposed to have been blown in the brewery wall set – but the scene, recorded later than planned on the morning of the final studio day, owing to the Part Four Command Trailer scenes having been held over from the previous day's schedule, was simplified at Nathan-Turner's insistence.

»PART TWO
BROADCAST: 13 SEPTEMBER 1989

Prompted by Ancelyn, the grey knights' leader also recognises 'Merlin'. He is Mordred (Christopher Bowen) – whose mother, Morgaine, is supposed to have sealed Merlin in ice caves for all eternity. The Doctor bluffs Mordred into leaving before he unleashes "a terrible something" on him.

- The storylines had the Doctor use 'a vat of fermenting hops' to douse the knights, thereby demonstrating mystical powers 'which of course he doesn't possess.'
- *Battlefield* plays fast and loose with Arthurian legend: "The thing about Arthurian myths," Aaronovitch told *TARDIS*, "is you can be as audacious as you like because it doesn't really exist as a coherent body." For instance: many Arthurian tales have Merlin sealed up in a cave by Nimue, a servant of the Lady of the Lake who uses magic learned from Merlin against him; but the film *Excalibur* (1981) makes Helen Mirren's Morgana apprentice to Nicol Williamson's Merlin, trapping him in crystal once she's learned the Charm of Making. Similarly, Ancelyn's mention of 'Badon', where Merlin "cast down his mother with his mighty arts," refers to the (historically disputed) 'Battle of Mount Badon', fought by Celts against Anglo-Saxons sometime in the fifth or sixth centuries, which has since become associated with King Arthur, who may or may not have existed.

In the helicopter, piloted by Flight Lieutenant Lavel (Dorota Rae), the Brigadier orders an exclusion zone to be put in place around Carbury.

- Dialogue cut for timing reasons had Lavel reveal that the only UNIT troops available to help out at Carbury are a "Czech engineering group" currently engaged in "flood relief in the Low Countries."

Bambera's efforts to question Ancelyn, Knight General of the Britons, end up in a fist fight.

Night falls. At a derelict farmhouse, Mordred initiates a ritual to "part the curtain" separating his universe from ours, using a sword that is "brother to Excalibur." At the hotel, the Doctor and company see the scabbard fly across the bar, embedding itself in the far wall – which faces towards the lake.

Brigadier Bambera (Angela Bruce) realises she doesn't have the situation under control after all. Oh, shame!

- The business with the flying scabbard wasn't in the September storylines; instead, helped by Dr Brown, the Doctor would have used the hotel computer to help pinpoint the origin of the mysterious signal – in the lake, and at the dig.

"To Avallion I summon thee," calls Mordred. The inn is shaken as Morgaine materialises in the farmhouse. She contacts the Doctor telepathically, warning him not to stand against her: "Let this be our last battlefield." Suddenly, the lights go out.

- Aaronovitch suggested a split-screen effect could be used to illustrate the Doctor and Morgaine's telepathic encounter.

Morning. The Doctor and Ace go with Warmsly to his dig, where the Doctor translates a series of cryptic symbols in the ground as 'Dig hole here' – they're in ▶

THE FACT OF FICTION

"Open up, it's me!" The Doctor realises he's been here before. Or *will* have been...

◀ his own handwriting. Ace uses explosives to blast the required hole.

● At storyline stage, the hole was revealed when an earth tremor struck the site – caused by Mordred opening 'a tear in the space/time fabric', through which Morgaine and 'as many men at arms as the budget will stand' enter our dimension. Simultaneously, Lethbridge-Stewart's jet 'suffers a massive systems failure and starts to go down...'

In the village churchyard, Morgaine catches sight of the Brigadier's 'ornithopter' – and uses lightning from her fingertips to shoot it down.

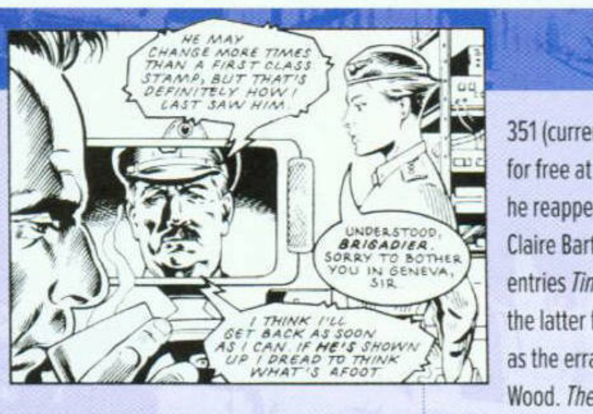
● The church was St Andrew's, at Hambleton; these scenes were recorded on Monday 15 May. The helicopter-in-flight shots, however, had been taped at Black Park, Fulmer, on Saturday 6 May – the only day the helicopter had been booked.

At the dig, Ace has exposed a tunnel leading under the lake. Lavel crash-lands the helicopter, but pulls a ligament as she and the Brigadier rush for cover before it explodes.

● As the Brig dives to the ground, his cap is dislodged, revealing a bald spot on his crown – much to Nicholas Courtney's embarrassment: "I tried very hard for the hat not to come off – and I shoved it back on as quick as possible – but we could only do one take. It would have been very expensive, blowing the helicopter up twice..." The scene was recorded beside the Excavation Site on Thursday 16 May.

The Brigadier sets off to the village to find help. Morgaine dismisses Mordred, accusing him of dishonouring a shrine to Earth's war dead. The Brigadier approaches the churchyard, and orders her to surrender. Meanwhile, the tunnel leads the Doctor and Ace to a sealed doorway – which responds to the Doctor's verbal command.

Soldiering on...


HE MAY CHANGE MORE TIMES THAN A FIRST CLASS STAMP, BUT THAT'S DEFINITELY HOW I LAST SAW HIM.
UNDERSTOOD, BRIGADIER. SORRY TO BOTHER YOU IN GENEVA, SIR.
I THINK I'LL GET BACK AS SOON AS I CAN. IF HE'S SHOWN UP I DREAD TO THINK WHAT'S AFOOT

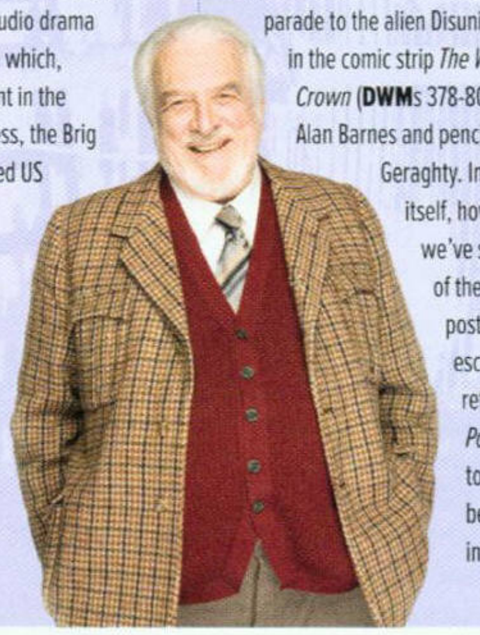
CONTRARY TO HIS *BATTLEFIELD* ASSERTION that he's "getting too old for this sort of thing," the Brigadier has enjoyed a number of post-*Battlefield* adventures in various other media.

Written by Dan Abnett and pencilled by Mike Collins, the Seventh Doctor and Ace comic strip *The Mark of Mandragora* (**DWM**s 169-172, plus its prologue *Darkness, Falling*, **DWM** 167), shows a uniformed Brig attempting to supervise UNIT's investigations into the alien drug Mandrake from a summit in Geneva. He again meets the Seventh Doctor and Ace in Paul Cornell's *New Adventures* novels *No Future* (Virgin Publishing Ltd, 1994) and *Happy Endings* (1996), the latter featuring Doris. Another *Battlefield* character, Bambera, reappears in Lance Parkin's *The Dying Days* (1997; currently available to download in 'e-book' form at *www.bbc.co.uk/doctorwho/classic/ebooks/dyingdays/index.shtml*), in which the Eighth Doctor and the Brigadier team up to repel an Ice Warrior invasion of Earth. By 2012, according to Cornell's BBC Books 'Eighth Doctor Adventures' novel *The Shadows of Avalon* (2000), Doris has been killed in a boating accident; a Brig with his youth restored remains behind in the other-dimensional kingdom of Avalon.

Nicholas Courtney returned to play the Brigadier opposite Paul McGann's Eighth Doctor in the Big Finish audio drama *Minuet in Hell* (2001) – in which, fresh from his involvement in the Scottish devolution process, the Brig is giving the newly-created US state of Malebolgia the benefit of his political advice. Knighted, Sir Alistair Gordon Lethbridge Stewart re-encounters the Silurians in Simon Guerrier's *The Coup* (2005), a prologue to the spin-off series UNIT given away with **DWM** 351 (currently available to download for free at *www.bigfinish.com/UNIT*); he reappears in Iain McLaughlin and Claire Bartlett's subsequent series entries *Time Heals* and *The Wasting*, the latter featuring David Tennant as the errant Colonel Brimmicombe-Wood. *The Wasting* concludes with the Brig being offered the post of UNIT's Scientific Adviser...

Tennant's Tenth Doctor meets a Brigadier transmatted from a Sandhurst passing-out parade to the alien Disunited Planets in the comic strip *The Warkeeper's Crown* (**DWM**s 378-80), written by Alan Barnes and pencilled by Martin Geraghty. In the TV series itself, however, all we've so far heard of the Brigadier's post-*Battlefield* escapades is a reference in *The Poison Sky* (2008) to 'Sir Alistair' being "stranded in Peru".

Peru...?!?



Peter Warmsly is watched by two Brigadiers...

● The September storylines had Ace trying (and failing) to open the sealed door with 'her newly constructed sonic screwdriver' – made from designs in the TARDIS data banks, apparently. The Doctor's sonic screwdriver had been destroyed in *The Visitation* (1982); he wouldn't get his hands on a replacement until the *Doctor Who* TV Movie (1996).

Morgaine has gathered her men-at-arms in a ceremony of remembrance, which is observed by the Brigadier. She warns him that, "When we meet again, I shall kill you..."

● The casting of Jean Marsh (Third Doctor actor Jon Pertwee's first wife) seems to suggest that history might be about to repeat itself: as Sara Kingdom, she'd shot and killed Courtney, playing her brother Bret Vyon, in *The Daleks' Master Plan: The Traitors* (1965).

The Doctor explains that since Merlin supposedly built the tunnel, the door must be keyed to Merlin's voice pattern. He's not Merlin now, but he could be – in he future...

● The 'Merlyn' [sic] of TH White's *The Once and Future King* lives his life in reverse – so that final goodbyes are first encounters, and first encounters are fond farewells. That's not so very unlike the Doctor's story here...

At the inn, the Brigadier commandeers Shou Yuing's 2CV, to take him to the dig...

● In the 20 September storyline, Shou Yuing is watching on as Lethbridge-Stewart meets Morgaine beside the village war memorial, and 'takes off on her pushbike to warn the Doctor'; Lethbridge-Stewart didn't go to the dig.

The Doctor and Ace enter a spaceship under the lake...

● A scene in which the Doctor reveals that the spaceship was grown by advanced bio-engineers and flew by magic was recorded but cut for time, only to be reinstated on the 1998 video release.

In the King's Hall, the Doctor and Ace discover the seemingly inert body of King Arthur hunched over an altar into which his sword, Excalibur – still sending out the signal that attracted the TARDIS – is embedded. Ace pulls the sword from the stone... but activates an automatic defence system, in the form of a ghostly snake-creature. Trying to escape it, Ace ends up trapped in an alcove...

● ... which is meant to be an airlock, but the fact isn't spelled out on screen.

> 'When the glass in the water tank broke, Sophie Aldred might have been electrocuted!'

A shield comes down, sealing Ace in – and the alcove begins to fill with water. The 'snake' knocks the Doctor cold. The water level rises ever higher...

PART THREE

BROADCAST: 20 SEPTEMBER 1989

Recovering, the Doctor detaches a part-organic mechanism from a control panel, and Ace is ejected up and out of the ship.

● Cracks in the glass shield are clearly visible, just before Ace is ejected. This was the last scene to be recorded on the last day in studio, running into overtime: during recording, McCoy noticed that the glass (which, an internal investigation later established, was not thick enough for the job) was breaking, and called out a warning to the crew – "Get her out of there!" – just soon enough to lift Sophie Aldred out of the tank before the glass gave way and water gushed out onto the studio floor... which was, as always, strewn with live cables. '*Dr Who* girl cheats death', claimed the *News of the World*'s 18 June report of the night's events: although Aldred escaped largely unscathed, she might easily have suffered lacerations and/or electrocution.

At the dig, Warmsly is relating the legend of the Lady of the Lake, who rose from the water, holding Excalibur...

● Warmsly tells Ancelyn that this is where Arthur faced Mordred in their final battle, and where Bedivere threw Excalibur into the lake. The 'true' version of these events is dramatised in the prologue to Platt's novelisation, where Bedivere watches as three Queens of the Thirteen Planets load the wounded Arthur into a boat, bearing him to his spaceship.

● "Clothed in white samite, mystic, wonderful..." As in Part Two ("Watch what thou seest, and likely bring me word") Warmsly is quoting from *Alfred*, Lord Tennyson's narrative poem *Morte d'Arthur* (1842), later amended to become one of his *Idylls of the King* (1856-85). According to director Michael Kerrigan, the Tennyson quotes were included at Warmsly actor James Ellis' instigation: "Jimmy came up one day and said, 'I think the part is slightly underwritten for me... I've added a few lines,' and he's standing on the archaeological site, and we turn over, and ten minutes later, he is still ad-libbing Tennyson – he'd read Tennyson obviously overnight and had decided to paraphrase bits and pieces. And we did use sections of it, with respect to Jimmy."

Morgaine (Jean Marsh) gets the tab – by restoring Elizabeth Rowlinson's (June Bland) sight.

... when the sword rises out of the water, this time held by Ace. The Brigadier arrives on the scene. In the ship, the snake has returned to the attack – but it dissipates when the Brigadier treads on the device detached by the Doctor.

● Aaronovitch originally had the Doctor defeating the snakes (plural) by 'trapping them in a container'. In the September versions, the Doctor would learn that 'A'tur' [Arthur] lives on in suspended animation... and his revival is imminent. (He'd then exit the spaceship unaided.)

Morgaine is aware that 'Merlin' has Excalibur in his possession – and orders her Knight Commander (Stefan Schwartz) to seize it by force. Mordred is at the inn, drinking the Rowlinsons' beer, when Lavel arrives at the hotel in search of a telephone...

● Poor injured Lavel, her plight completely forgotten by the Brig! Two scenes were dropped from the script late in the day: in the first, Pat Rowlinson arrives at the crash site, bringing first aid to Lavel – who then saves him from a marauding man-at-arms; in the second, Rowlinson leaves her outside the inn while he checks the coast is clear. ▶

Mordred (Christopher Bowen) and Morgaine confront Flight Lieutenant Lavel (Dorota Rae).

THE FACT OF FICTION

Battlefield

The Destroyer (Marek Anton) lives!

◀ Morgaine arrives – and catches a bullet fired by Lavel. Wanting to know the strength of the forces lined up against them, Morgaine drains the knowledge from Lavel's mind, killing her – but then picks up Mordred's 'tab', paying the Rowlinsons by restoring Elizabeth's sight.

● The choreography of events was very different in the September storylines, where Lavel was last heard of being looked after by McKinnawe at the site of the jet crash. Morgaine therefore exited the bar without killing anyone, heading off to Dr Brown's dig – where she drains Brown's brain to learn Excalibur's location. The Doctor, in fact, has entrusted Excalibur to Shou Yuing ("Ace would only do something silly with it") and sent her back to the village. At the inn, McKinnawe has met up with Lethbridge-Stewart, and begun to co-ordinate a civilian evacuation. Soon after, Lethbridge-Stewart is leading a number of newly-arrived Czech troops to the missile convoy when he meets up with the Doctor and Ace *en route*, beside the TARDIS.

Warmsly runs the Doctor, the Brigadier, Ace and Shou Yuing past the Knight Commander's barricade – but when Ace sees smoke above the treeline, they assume that Bambera and Ancelyn, following behind in the 2CV, have not got through. At the hotel, UNIT's Major Husak (Paul Tomany) is evacuating civilians from the area. The Doctor employs powers of suggestion to compel Warmsly and Pat Rowlinson to leave, then asks the Brigadier if the specialised rounds of ammunition he's ordered up include silver bullets. Ace has helped Shou Yuing evade evacuation.

● A bar scene, recorded but cut for time, had Ace and Shou Yuing explaining away Aaronovitch's pick-and-mix use of Arthurian lore: "We reckon that when Ancelyn's lot dumped the freeze-dried King here, they must have told the story to some local… they translated it into terms they could understand. And old frozen chicken becomes King of the Britons."

The 2CV is reported as being found abandoned – but the Brigadier realises they must prevent Bambera from leading Morgaine's knights towards the nuclear convoy.

Morgaine of the Faye, sun killer, battle queen of the S'rax!

'Sylvester McCoy requested that Bessie's registration number be changed to WHO 7!'

Fortunately, he's had the Doctor's vintage roadster 'Bessie' brought out of mothballs…

● Bessie was last seen incapacitated by a thunderbolt in the Death Zone of Gallifrey in *The Five Doctors*. But thanks to Sylvester McCoy, who had her registration number changed from WHO 1 to WHO 7, we can always speculate that there were another five Bessies in between…!

In the woods, Bambera persuades Ancelyn to retreat from Morgaine's knights. Ancelyn asks if she is betrothed. Meanwhile, the Doctor gives Ace a piece of chalk, saying she can protect Shou Yuing, Excalibur and herself inside a chalk circle.

● A chalk circle indeed featured in the 20 September storyline, but otherwise the second half of the episode diverged greatly from Aaronovitch's design. At the inn, Shou Yuing is compelled by Excalibur's influence to draw a protective circle around herself, which Morgaine cannot pass. Instead, the sorceress contrives to acquire some of Ace's hair and, later that night, draws the supernaturally-possessed Ace to the farmhouse hideout, where she prepares to use Ace as the "willing sacrifice" she needs to summon a Death Elemental to reinforce her depleted troops. The Doctor and Lethbridge-Stewart burst into the farmhouse just in time to prevent the catatonic Ace from stabbing herself in the chest – but too late to stop the Elemental stepping through the dimensional gateway…

● In the earlier 12 September version, following his reunion with Lethbridge-Stewart, the Doctor, Bambera and Ancelyn head off to the spaceship, where Mordred and his men have gone to kill the sleeping A'tur, and use the ship's systems to expel them; meanwhile, Ace and Lethbridge-Stewart go to Shou Yuing's aid, the General using a 'microwave relay aerial' to disrupt Morgaine's 'control armour'… at which point Morgaine acquires the hank of Ace's hair she requires to summon her demon.

The Doctor plugs a device into Bessie's dashboard – and the roadster accelerates at an unlikely speed, leaving flaming tyre tracks in its wake…

● … in the manner of the time-travelling DeLorean seen in the inexplicably popular movie *Back to the Future* (1985).

The Doctor and the Brigadier prepare to go into battle together – perhaps for the last time?

Via her crystal ball, Morgaine sees that the Doctor has left Excalibur in the care of 'children'. While Bambera's troops are defending the convoy from Morgaine's knights, night falls at the hotel, beyond the boundaries of the chalk circle. Inside it, Ace and Shou Yuing begin to trade insults. Their argument turns physical, and Ace teeters on the edge of the circle...

- The chalk circle scenes are very reminiscent of the climax to Hammer Films' Dennis Wheatley adaptation, *The Devil Rides Out* (1968), in which the Duc de Richleau (Christopher Lee) gathers the Eaton family inside a chalk circle to defend them against apparitions monstrous and demonic summoned up by the sorcerer Mocata (Charles Gray).
- Ace's choice racial slur against Shou Yuing – not to be repeated here – is omitted from the forthcoming movie-format *Battlefield* Special Edition.

Morgaine's presumed spell having been broken, they hug. On the battlefield, Ancelyn confronts Mordred... but the Doctor rushes between them, declaring: "There will be no battle here!" Mordred reveals, however, that the 'battle' was a diversion, to lure the Doctor away from the hotel... where Morgaine now stands outside the circle, unable to pass. When the girls refuse to surrender Excalibur, Morgaine causes a blue-skinned demon to materialise: "Then you shall be given over to the Destroyer, and become his handmaidens in Hell."

- Aaronovitch initially imagined the Destroyer to grow out of a shadow, becoming 'an ordinary, rather aristocratic human man, impeccably dressed' – later undergoing a cloth-rending Incredible Hulk-like transformation, growing horns from his head to become 'a huge creature with glowing green eyes and a hide like armour'. The mask was designed by freelance sculptors Sue Moore and Stephen Mansfield, styled after a macquette of theirs which had caught John Nathan-Turner's eye.

»PART FOUR

BROADCAST: 27 SEPTEMBER 1989

The Doctor threatens to decapitate Mordred unless Morgaine, who is watching on through her crystal ball, leaves his friends alone. 'Merlin' is bluffing...

- Here, Mordred unwittingly uses the Doctor's words from *The Happiness Patrol* (1988) against him: "Look me in the eye. End my life."

... but when the Brigadier threatens to shoot Mordred instead, Morgaine abandons her son to his fate. As Morgaine's knights resume their onslaught, the Destroyer (Marek Anton) tells Morgaine he can break the circle... if she breaks the chains of silver binding his hands, so he may devour the world.

- A scripted sequence in which Major Husak leads four men in an assault on the hotel, only for the Destroyer to reduce Husak's men to 'smoking Hiroshima shadows', went unrecorded.

» Where else have I seen...?

ANGELA BRUCE

(1951-) Brigadier Winifred Bambera TV appearances include *Rock Follies* (1976) as Gloria; *Hammer House of Horror: Charlie Boy* (1980) as Sarah; *Red Dwarf: Parallel Universe* (1988) as Deb Lister; *Press Gang* (various, 1989-90) as Chrissie Stuart; *Prime Suspect* (1991) as Helen Masters; *Spooks* (2007) as Ruth Chambers.

JEAN MARSH

(1934-) Morgaine Other *Doctor Who* appearances include *The Crusade* (1965) as Joanna; *The Daleks' Master Plan* (1965-6)/*Home Truths* (Big Finish audio drama, 2008) as Sara Kingdom; *The Wishing Beast* (Big Finish audio drama, 2007) as Maria Applewhite. TV appearances include *The Twilight Zone: The Lonely* (1959) as Alicia; *Danger Man: Name, Date and Place* (1961) as *Kim Russell; Adam Adamant Lives!: Face in a Mirror* (1967) as Lady Lydia; *Department S: The Perfect Operation* (1969) as Agatha; *UFO: Exposed* (1970) as Janna Wade; *Upstairs, Downstairs* (various, 1971-5) as Rose; *The Tomorrow People: The Culex Experiment* (1994) as Dr Culex; *The Ghost Hunter* (2000-2) as Mrs Croker. Film appearances include *Return to Oz* (1985) as Nurse Wilson/Mombi; *Willow* (1988) as Queen Bavmorda.

An explosion tears through the hotel as Bessie draws up outside, with Mordred the Brigadier's prisoner; he escapes. Inside, the Doctor finds Ace and Shou Yuing alive, having handed Excalibur over to Morgaine...

- Continuity error: outside the hotel, the Doctor's hat rolls away, behind him, when he's knocked back by the force of the explosion. The Doctor walks forward out of shot, into the hotel, without the hat... but when we cut to the bar, he's somehow got it back on his head.

... but the interstitial vortex through which Morgaine and the Destroyer made their exit remains open. The Doctor leads the way into the vortex, with the Brigadier following on behind.

- The Doctor's pause to tell us that "High drama is very similar to comedy. It's all a matter of – timing!" is a rather bizarre lapse into the sort of post-modern aside made fashionable by *Moonlighting* (1985-9).

The Brigadier's team plan their next move.

In the farmhouse, the Destroyer tells Morgaine that her knights have been vanquished. On the battlefield, Bambera and Ancelyn have survived the carnage.

- Aaronovitch's script asked that the dead Knight Commander's face should now be revealed as 'that of a sixteen year old' – arguably a crib from an episode of Book Three of Alan Moore and Ian Gibson's *2000 AD* comic strip *The Ballad of Halo Jones* (1986), which script editor Andrew Cartmel often recommended to new writers.

At the hotel, Ace recalls that the Destroyer was bound by silver – and carries a box of silver bullets through the vortex. The Destroyer, who wants to force Morgaine to release him reveals that he has left the vortex open. The Doctor and the Brigadier come through, followed soon after by Ace – whose arrival enables the Doctor to regain Excalibur. Thinking she has no other option, Morgaine releases the Destroyer. Mordred arrives, saying Morgaine has betrayed him. They vanish. The Doctor, Ace and the Brigadier regroup some distance away. The Doctor means to use the silver bullets on the Destroyer...

- "It's all a matter of timing," the Doctor tells Ace, when she asks him how he knew she'd bring the silver bullets. But why didn't he just tell the Brigadier to bring the bullets before they entered the vortex? He knew about the Destroyer, and he'd already asked if there were any silver bullets around. Perhaps he's just trying to be clever.

... but the Brigadier knocks the Doctor out, takes the bullets and returns to shoot the Destroyer himself.

- Short scenes intended to be cut into the action here, showing an anxious Doris attempting to get a message to the Brig past the UNIT switchboard – "Tell him I lo... Tell him he hasn't finished in the garden," – were dropped from the script.

Infernal fire erupts, destroying the farmhouse. The Doctor rushes into the blazing ruins and cradles the Brigadier's seemingly-dead form...

- Lethbridge-Stewart's death was a feature of the four-part *Storm Over Avallion* from its earliest stages. "Sometimes you have to kill off a well-loved character just to remind people you're serious," Aaronovitch told **DWM** in 1993. "Sometimes you've just got to be bold..." John Nathan-Turner discussed the possibility with Nicholas Courtney well before booking the actor, promising to give Lethbridge-Stewart "a noble death", the character going out "in a display of terrific heroics." Courtney, who "suspected that *Doctor Who* was coming to an end by now," agreed.
- The third part of Aaronovitch's 12 September storyline seeded Lethbridge-Stewart's slaying by revealing that the Doctor has a yellowing piece of newspaper in his pocket – Lethbridge-Stewart's obituary, it's presumed. But it's the fact that the Demon summoned by Morgaine has been denied a "willing sacrifice" – and if it doesn't get one, it's going to destroy the world – that prompts Lethbridge-Stewart's death, early in the fourth instalment. The Doctor seems prepared to surrender his own life... but Lethbridge-Stewart saves the planet by ordering a rocket attack on the farmhouse, sacrificing himself. Satisfied, the demon departs.
- The 20 September version, however, had the Death Elemental apparently destroyed in the rocket attack, which Lethbridge-Stewart survives. But soon the dispersed Elemental, in the form of an unnatural luminescence, causes dead men-at-arms to come to life, attacking UNIT troopers and 'sucking the life force' from them: 'After a few are disintegrated the Elemental himself forms by the War Memorial.' Lethbridge-Stewart, who's been told by the Doctor that Excalibur would have killed the Elemental (but hasn't heard what the 'drawback' is), 'runs forward brandishing Excalibur' and plunges it into the Elemental's chest: 'It bellows in pain and dies, but not before the energy feedback flows back down Excalibur and kills Lethbridge-Stewart.' The zombies are vaporised at this point, too. ▶

"Let this be our last battlefield!" 'Merlin' and Morgaine clash once more.

- The zombies appear to have been dropped from the narrative by script stage; certainly, the sequence described seems not dissimilar to the scenes of undead Haemovores attacking British and Russian troops in *The Curse of Fenric*, the third story of the 1989 run. According to Aaronovitch, a script in which Lethbridge-Stewart died *was* written: "There was a very nice scene I wrote for the Doctor where he says he wished he hadn't seen the Brigadier die… It was about time travel – if the Doctor goes far enough forward *everyone's* dead but if he has no knowledge of it, if he hasn't seen someone's death, then they're not dead, because he can always go back to a time when they're alive."

… but the Brigadier has survived.

- "When it got to the crunch," Aaronovitch confesses in a documentary feature on the forthcoming *Battlefield* DVD, "when I actually wrote the scene where he [the Brigadier] was killed… he woke up!" For his part, script editor Andrew Cartmel told **DWM**, some years after the fact, that "ultimately the problem was that we liked the guy too much" [*Dark Deeds*, **DWM** 226]. On the other hand, Nathan-Turner claimed in his *Memoirs* [**DWM** 248] that "reading a draft of Ben's script, Andrew and I felt the death of the Brig to be a little gratuitous – but to make more of it would have thrown the whole story out of balance, so we abandoned the idea." The Brigadier's eleventh-hour reprieve knocked the narrative off-kilter nonetheless, reckons Aaronovitch: "Structurally the end of the story falls apart anyway because the Brigadier's not dead… so now I've got the Brigadier wandering around… the torch was supposed to be passed to Bambera and now it isn't, and so it's not tragic, the whole tone of the end of the story just falls apart because – I couldn't kill him!"

Time passes. At the convoy, Mordred captures Bambera: "The battle's not over yet." The Doctor, Ace, the Brigadier and Ancelyn have returned to the spaceship under the lake, which is restored to life when Ace slots Excalibur back into place. But Arthur doesn't rise – instead, his armour contains nothing but dust, and a message for the Doctor from his future self: 'King died in final battle, everything else propaganda. *PS*: Morgaine has just seized control of the nuclear missile.'

- The prologue to Marc Platt's *Battlefield* novelisation has the future Doctor – who has a head of 'unruly red hair', and wears a 'tatty embroidered Afghan coat' – meeting the mortally-wounded Arthur in his spaceship, and setting Excalibur *in situ*.

The Doctor tells Ace to blow up the ship, giving Arthur a warrior's burial. In the convoy command trailer, Morgaine has gained the missiles' fail-safe release code from Bambera…

- Assuming Morgaine uses the same 'mind-draining' method to gain this information, why doesn't this process kill Bambera, as it did Lavel?

Mordred takes Bambera's body outside, where he is confronted by Ancelyn. The knights engage in combat as the Doctor enters the trailer. The countdown to launch has begun: Morgaine is willing to destroy herself to prevent Arthur's awakening. Describing, at length, the horrors of nuclear weapons, the Doctor persuades Morgaine to abort the launch – then tells her that Arthur, once her lover, is dead.

There will be no battle here! So there.

- In the 12 September storyline, the Doctor foiled Morgaine by using the snake-creatures from the spaceship – which he'd trapped in a container at the top of Part Three – against her.
- Aaronovitch's script had Morgaine distracted at the critical moment by the Doctor's revelation that Arthur has been dead throughout the twelve centuries she's been plotting his destruction, giving the Doctor the opportunity to press the abort button: "You should have found yourself a more worthy cause."

> 'Where, exactly, does one bang up a dimension-hopping sorceress? HMP Holloway? HMP *Larkhall*…?'

The Doctor's anti-nuclear polemic was actually written late in the day by Andrew Cartmel: "It went on for pages. Ben looked at it and said it went on for too long. I told him not to be ridiculous – every word stays! When it was shown at the BBC, people were falling asleep in droves so we edited it right down…"

FURTHER INFO

DVD

COMPANY 2entertain
YEAR 2008
CAT NO BBCDVD 2240
AVAILABILITY Released 29 December 2008

VIDEO

COMPANY BBC Video
YEAR 1998
CAT NO BBCV 6330
AVAILABILITY Deleted

NOVELISATION

COMPANY Virgin Publishing Ltd/ Target Books
YEAR 1991
BOOK NO 152
AUTHOR Marc Platt
AVAILABILITY Out of print

Exiting the trailer, the Doctor stops Mordred from killing Ancelyn – disabling him by pressing his fingers to Mordred's temple – then tells Bambera to lock up both Morgaine and her son.

- The 12 September storyline had the seemingly dead Bambera rise up to slay Mordred as he prepares to strike the killing blow against Ancelyn. In the meantime, Ace has used Excalibur to reactivate the ship and revive A'tur… who would have made his entrance here, at the very last, using Excalibur to disarm the missile. Morgaine volunteers to serve A'tur forever if he will restore Mordred to life. A'tur's spaceship would then have carried all the extra-dimensional characters home… with Bambera accompanying Ancelyn. (Shades of the conclusion of *Ghost Light*, the adventure immediately following, where the human Redvers departs "at the speed of thought" in a weird spaceship piloted by his beloved Control, also bearing the now-subservient villain Josiah.)
- Mordred didn't die in the 20 September version, in which Ace and Shou Yuing together saw off a S'rax knight in their rush to revive A'tur and his spaceship; the Doctor pulls a control cable from its socket to deactivate the missile; and A'tur is persuaded to rehabilitate Morgaine and Mordred, rather than execute them. It's left open as to whether Bambera has accepted Ancelyn's proposal of marriage and gone with him in A'tur's spaceship, but since 'Ancelyn' is a corruption of 'Lancelot', and 'Winifred' is related to the name 'Guinevere'…
- Where, exactly, does one bang up a dimension-hopping sorceress? HMP Holloway? HMP *Larkhall*…?

From the lakeside, Ace and the Brigadier watch the spaceship explode underwater. Some time later, outside the Brigadier's home, Doris orders the Doctor, the Brigadier and Ancelyn to remain behind and mow the lawn while she, Ace, Shou Yuing and Bambera leave in Bessie for a girls' day out. "I'll cook supper," the Doctor declares.

- Aaronovitch wrote three different exits for the Brigadier: he dies, he lives – and…? "In one of them he comes back to the house and tells Doris: 'I've just been made an extraordinary job offer' and one of those big organic spaceships goes whoosh over their heads. He says, 'You'll love it – you'll be Queen! There'll be a bit of admin…'"

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Seven Keys to Doomsday

62

REVIEWS CONTENTS

DVD

The Sarah Jane Adventures – The Complete First Series 58

AUDIO

Empathy Games 62
Seven Keys to Doomsday............62
The New Adventures box set 61
The Forever Trap............59
Time Reef............62

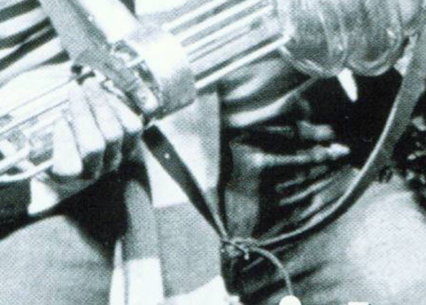
BOOKS

Ghosts of India............60
Shining Darkness............60
The Doctor Trap............61
The Time Traveller's Almanac............59
The Doctor Who Annual 2009............60
The Torchwood Archives............61

REVIEWERS

Vanessa Bishop (VB), Gary Gillatt (GG), Matt Michael (MM)

ALSO INSIDE!



The Forever Trap 59

» "Catherine Tate excels at voicing the aliens..."

Shining Darkness 60

» "Big and colourful... it's *Doctor Who* on tartrazine!"

Empathy Games 62

» "The story is influenced by episodes of *Star Trek*..."

Sarah Jane Adventures

DVD
BBC Children's DVD
The Sarah Jane Adventures
The Complete First Series
From the makers of Doctor Who
PG

PICK OF THE MONTH!

DVD BBC Children's DVD
Starring Elisabeth Sladen **Writers** Gareth Roberts, Phil Ford, Phil Gladwin **Directors** Alice Troughton, Graeme Harper, Charles Martin **RRP** £24.99

AS WITH *DOCTOR WHO*, IT'S THE little details of *The Sarah Jane Adventures* that make the strings of your heart go zing. Like evil nun Sister Helena, who claims to be collecting for her convent when she's caught trying to kidnap Luke – but still grabs Alan Jackson's tenner rather than the proffered change. Or the cashier at Combat 3000 with a rosy future all mapped out. "My sister offered me part-time at the tanning salon," she says. "And I thought, well, you only live once." Then there's the moment when, just after Luke's new parents tell him he's a Spurs fan, we see his room decorated with Chelsea posters. We know that something is crooked a second before the script spells it out for us. And let's pay due tribute to another nun, this one just an extra, who gets to deliver the line: "The transdimensional occlusion is forming! Alignment at 20 per cent!" You can bet she practiced and practiced that. It's meaningless, but she really means it. You've gotta love her.

The second-best programme on TV – and that's a close-run thing – *The Sarah Jane Adventures* is a marvel; delivering epic, affecting adventures with great style. But there is a chance, it horrifies me to contemplate, that you haven't seen it. You see, I have friends, *Doctor Who* fans from the cradle, who missed all of Series One. They claimed they were too busy earning a living, or feeding their children, or something equally trivial. Shame on them, and in this age of Sky+ and iPlayer too. So if you're also stranger this show, put down this **DWM** – because here be spoilers! – and hurry to HMV. *The Sarah Jane Adventures* is simply too good to miss, and deserves our wholehearted support.

Proof of this conviction comes with the best story here, *Whatever Happened to Sarah Jane?* In this tale, young Maria Jackson is the only person to remain unaffected when reality shifts to an alternative timeline – one where Sarah Jane died in a childhood accident. This is thanks to some meddling on the part of the Trickster, a rum cove who preys on human weakness and feeds upon chaos. No-one's saying it, but he's the Black Guardian in all but name, now given a measure of dignity thanks to the fact he no longer has a stunned rook stapled to his head. *Whatever Happened to Sarah Jane?* is writer Gareth Roberts' best work to date, with every beat of the plot perfectly placed, and then played to perfection by a skilled cast. Star of the show is Jane Asher, who plays ageing party-girl Andrea Yates – who took the Trickster's deal and wished Sarah Jane dead so she could live. The writer and actress make us feel deep sympathy for a character who in lesser hands would be entirely unsympathetic. This story could only work if we believe that Andrea has led a rich and full life – and we do. She's spoiled and self-serving, sure, but she did what was necessary to survive. When Andrea ultimately chooses to surrender her entire existence to save the world, her final, forlorn complaint – "It's my birthday" – breaks your heart. It's a version of *Faust*, broadcast on Children's BBC at teatime. Now that's something to be proud of. There's also a honking great meteor on a collision course with Earth. Even better.

Though *Whatever Happened to Sarah Jane?* is something very special indeed, the other adventures follow close behind. *Revenge of the Slitheen*, *Eye of the Gorgon* and *Warriors of Kudlak* have by-numbers *Doctor Who* plots – with aliens lurking backstage at a school, convent and laser-tag game respectively – but they're played with such energy you barely notice. While the central conceit of *Kudlak* is an old chestnut – the

'The second best series on TV – and that's a close-run thing – *SJA* is a marvel...'

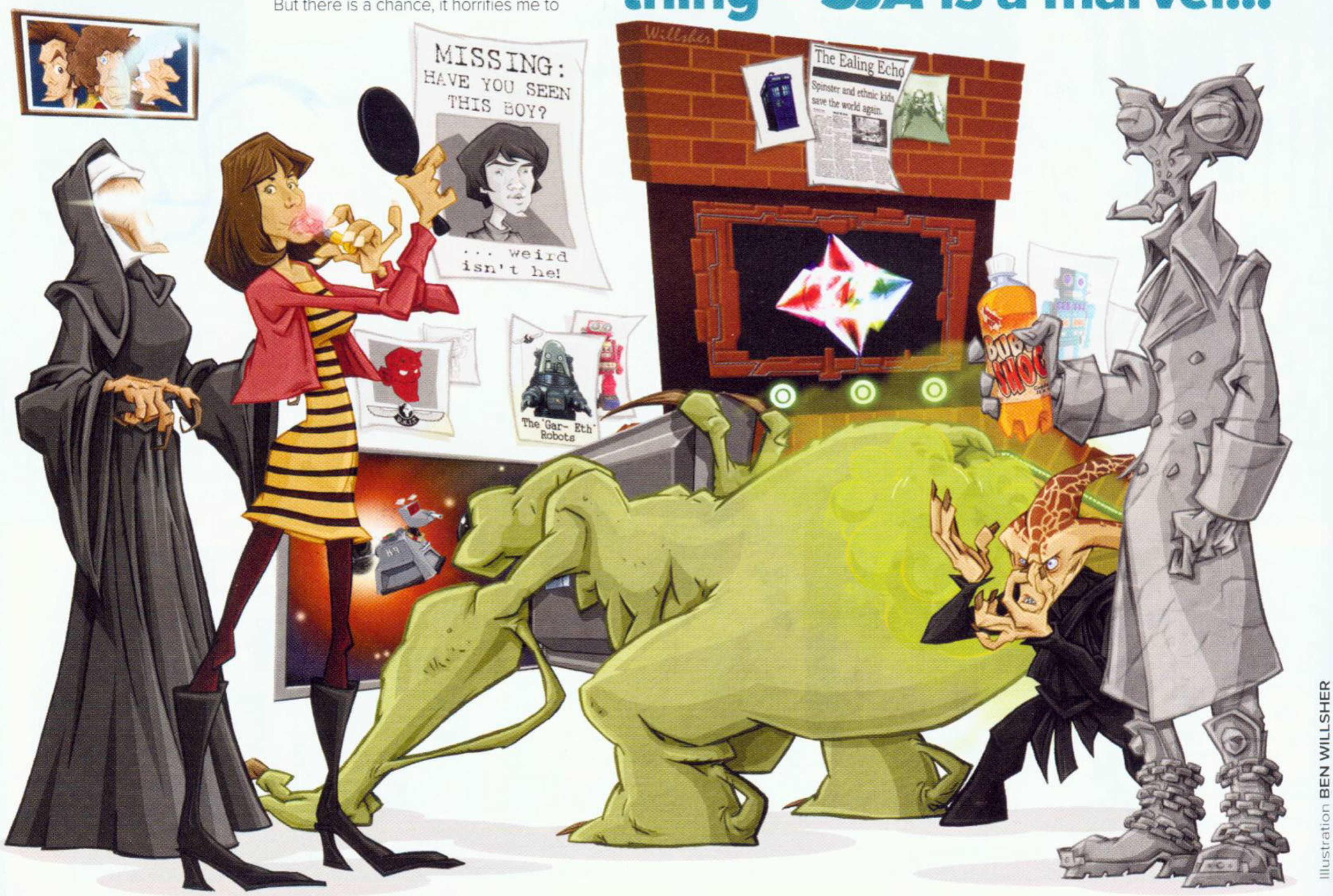


Illustration BEN WILLSHER

The smile that lights up the screen! Elisabeth Sladen as Sarah Jane Smith.

game being used to recruit human kids to fight in an alien war – it's important to remember this isn't a cliché to the young viewers of *The Sarah Jane Adventures*, who are enjoying these ideas for the first time. Good for them. And it's worth mentioning that Kudlak wears the best coat of any *Doctor Who* monster ever, so there's something for everyone here.

Début episode *Invasion of the Bane*, while still fun, is perhaps the least engaging overall, as it's too busy sliding the elements of the series in place to truly surprise, and lacks the key character of wisecracking Clyde Langer. Winningly played by Daniel Anthony, Clyde joins with Series One proper. Able to relate equally easily to Pinocchio-like Luke and earnest Maria, he glues the team together, brings everyone else's character into focus, and gets all the best lines. Sadly, across the season, there are few laughs for Sarah Jane herself. Having the lives of three children in her hands leaves her rather brittle and bossy. But as she learns to relax and trust her young friends, perhaps Sarah will be able to smile more. That smile can light up the screen, so it's time to let it shine.

Of course, it's possible to write pages and pages about the glory that is Elisabeth Sladen – *Doctor Who* companion *über alles*. Her performance in *The Sarah Jane Adventures* is never less than sublime. Perhaps Lis' finest hour comes in the closing story, *The Lost Boy*, when Sarah has to give up her son – and then, in her pain, tries to force Maria and Clyde from her life. This is a fine actress on fine form, nailing every nuance of every line. It's great to have her back.

» DVD Extras

As this box set is released by BBC Children's DVD, we mustn't expect the range of bonus features provided by our usual monthly *Doctor Who* release. If you're looking for an in-depth documentary, then just sit tight for a while. 20 years should do it. If you're lucky, there might even be commentaries. Maria and chums, by then around 40, could meet up to criticise long-departed hairdos.

For now, embrace the innocence of it all. A funky CG version of Sarah's attic gives shape to our menu. Select episodes from one corner, shimmy to the *chaise longue* to read Sarah Jane's notes on the Gorgon, then crank up Mr Smith – "Da-da-da-daaah! Whoosh!" – to watch some clips. But don't get too exited by that mention of 'clips'. Aside from some CBBC trailers, it's only a couple of chunks of promotional material from other shows – 'TV spots' as they're called here, with an irritating bit of marketing jargon. Watching these, you'll appreciate the brains of *Sarah Jane* all the more, as both *Blue Peter* and *BBC Breakfast* appear to be made by morons. When did *Blue Peter* get so dumb? The young cast of *SJA* are sent to a corner to make a Slitheen mask, seemingly from paper plates and surgical stockings. If you'd like to know how to make one yourself – perhaps as a gift for an especially ugly aunt, or any armed robbers in your family – then bad luck, as no one tells us. Meanwhile, presenter Konnie Huq asks Lis: "If the Doctor and Sarah Jane had a battle – like, a hero-off – who would win?" Lis, bang on message, politely says "Sarah Jane". Her eyes, however, seem to scream: "What a ridiculous question! You bloody idiot! And what the merry heck is a 'hero-off' anyway?" The *BBC Breakfast* item is promotion for *School Reunion*, so *SJA* isn't mentioned. Dermot Murnaghan poses Lis a series of asinine questions, which she treats with gentle but manifest disdain.

Also on offer is a meagre selection of behind-the-scenes pictures, two promotional excerpts from BBC Audio spin-offs and a set of plot synopses. Are synopses the most miserable bonus feature ever offered by a DVD? 'You've watched the episodes... You've read the novel... Now enjoy... The synopsis!' Finally, there's a sweet quiz. Give five correct answers in row – easy-peasy, as long as you're keeping track of the ever-changing house numbers of Bannerman Road – and you'll be rewarded with an outtakes collection. The highlights include some top Trinity Wells action, and the sound of a Graske hitting Sarah's hall floor with a rubbery thump. Over the road, Chrissie and Alan Jackson make each other laugh by doing something inappropriate just out of shot. I won't voice my theory as to what that might be. This *is* a family show after all. **GG**

» The Forever Trap

Audio CD BBC Audiobooks
Written by Dan Abnett **Read by** Catherine Tate
RRP £9.99

BBC AUDIO CERTAINLY AIMS HIGH when looking for readers of its own exclusive range of 'specially written for audio' stories. Their first such release, *Pest Control*, was read by the Doctor himself, David Tennant, and this follow-up clearly benefits from the presence of Donna Noble actress Catherine Tate, and her own talent for voices and characters.

Dan Abnett's story brings the Doctor and Donna to the Edifice – a purpose-built complex of luxury apartments in Space. All, though, is not as it seems. While the Doctor and Donna are being made to feel at home with holographic window views of Gallifrey and Chiswick, inhuman neighbour Mr G'nurr is roaming the corridors eating people and a trip downstairs reveals the lower levels are practically a war-zone with all manner of aliens being forced to live alongside each other.

Almost everything in *The Forever Trap* recalls an earlier TV *Doctor Who* story. The holographic views the Doctor and Donna see are like a hi-tech version of 1968's *The Mind Robber*, where Jamie and Zoe are also lured out of the TARDIS by images of home. The Edifice's architecture and layout is "dimensionally folded", which means it doesn't make any sense, just like the Citadel in 1982's *Castrovalva*. And the lower levels, described as "graffitied and crumbling", bring to mind the run-down corridors of 1987's *Paradise Towers*.

The first half (a good 70 minutes of it) is also almost entirely all set-up, with very little in the way of anything actually happening. The Doctor and Donna arrive. They chat to one of their neighbours. Explore a bit. Find an architecturally impossible staircase that makes them feel a bit "floopy" and encounter an alien band of refugees looking for a way out of the war-torn lower levels.

In the end though, none of this really matters much. Abnett's story isn't one with a complex plot. More, it's a frantic runaround where the fun lies in following the Doctor and Donna's journey from floor to floor and meeting the aliens they bump into along the way. This jumping from situation to situation certainly keeps the listener from getting bored. One minute our heroes are clinging to a window ledge on the exterior of the Edifice, the next they're battling a swarm of robot termites in the dark environs of Floor 139. The effect is like having a run of cliffhangers. The only problem with this, though, is that in continually upping the ante, the final confrontation with who or what is behind the Edifice isn't quite as exciting as some of the things encountered earlier in the story.

Abnett has got the fun of the Doctor and Donna's partnership spot on, which means Tate's reading is a joy. It's much to the story's advantage that he never splits them up so that we have the pleasure of their cheeky banter all the way through. Tate also excels with all the aliens, at one point voicing an argument between seven very different sounding aliens at the same time. With subtle music and sound effects from Simon Hunt, this is real estate that's worth a visit. **VB**

» The Time Traveller's Almanac

Book BBC Books
Written by Steve Tribe
RRP £14.99

LAST YEAR, BBC BOOKS GAVE US *The Encyclopedia*, a glossy, fully illustrated, A-Z. This year we get Steve Tribe's *The Time Traveller's Almanac*, a glossy, fully illustrated fact-finder. To be honest, both books are very similar. On the upside, the *Almanac* has one more series of episodes to play with. On the downside, it isn't quite as easy to use. The *Almanac* arranges everything chronologically, so to use it you'll need a pretty good working knowledge of the series' own timeline anway. Though it's easy to find out what happened in Pompeii AD79, where should one look for the events of *The Doctor's Daughter*?

Jenny When?

Like *The Encyclopedia*, Tribe seeks to include an entry for every reference, however small. Frustratingly, however, events from the first 26 years of *Doctor Who* are ignored unless they've been mentioned in the programme since 2005's *Rose*. For example, the First Doctor's encounter with Nero, as mentioned in *The Fires of Pompeii*, is noted, but his visit to the Empire State Building in 1966 is absent from the entry on the New York skyscraper.

The book's at its best, however, when it goes that extra mile in its detail and presentation. The nature of *Turn Left* means several events are presented alongside an alternative entry – when the Judoon snatch London's Royal Hope Hospital, for example, events as they 'really' happened are put in a box on the left and the events as changed by Donna in a box on the right.

The *Almanac* successfully collects the events of the last four years of *Doctor Who* into one volume and, in that, it impressively displays how much mythology has been created in such a short time. **VB**

The Official Annual 2009

Annual Penguin
RRP £6.99

THE *DOCTOR WHO ANNUAL* HAS a long tradition of filling its pages with flimsy content. In the 1960s and 70s, when published by World Distributors, it used crosswords, 'facinating facts' and dry filler pieces on radio-telescopes. These days, it's pieces on how to create an Ood design t-shirt and 'spot the difference' puzzles.

It's a good thing, of course, that the Annual now bears a lot more relevance to the TV programme itself. There's barely a page that hasn't got a picture of Tennant's Doctor, a Sontaran or Hath leering out of it. But now that BBC Children's Books is producing the Annuals, it's a shame that something more can't be done with the material.

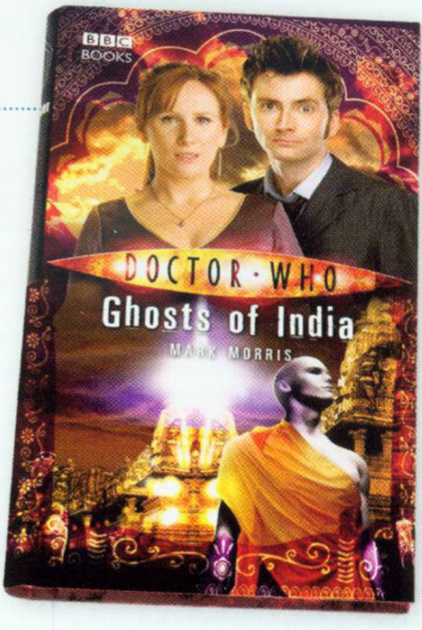
2009's Annual has three picture strips, two text stories, an Alien 'A-Z' and brief features on *The Doctor's Daughter*, the phrase 'Bad Wolf', River Song and the events of Series Four finale *The Stolen Earth/Journey's End*. Far too many of the pages, though, are simply made up of full-page pictures, some emblazoned with a phrase – "The circle must be broken" for a wintry Ood, "Sontar-ha!" for... well, you get the idea – and other pages that, with a few bubbles of information, make up two *Know Your Companion/Know Your Enemy* sections.

As if this sparcity of content wasn't enough, the whole thing becomes a *Sarah Jane Adventures* Annual for six pages in the middle. Sarah Jane's friends. Sarah Jane's enemies. A maze that Sarah and her friends need to escape before the evil Kudlak recruits them to their army. All power to the CBBC series, but shouldn't this material be in an Annual of its own?

Still, what do I know? The previous two BBC Annuals had far less content than this and they still sold by the shed-load. Bought, yes, but valued? Somehow I doubt it. VB

Ghosts of India

Book BBC Books
Written by Mark Morris RRP £6.99



WHEN THE DOCTOR AND DONNA GO looking for the world's greatest curry they arrive in India in 1947, in the wake of the country's new independence from Great Britain and during a period of internal conflict. Separated from one another, they discover that many Indians have been infected by a mysterious illness causing horrible mutations, and realise that this is just the prelude to a deadly plan to kidnap millions of people from Earth. Fortunately, a familiar face is on hand to help our heroes foil the plot and restore peace to the galaxy.

With such high stakes, Mark Morris makes sure that the Doctor is at his fiery finest. If you listen hard, you can hear David Tennant's voice – sinuous, utterly assured of his own abilities and ruthlessly determined to stop the monstrous Jal-Karath at all costs. Morris catches just how bewildering the Doctor is – he bamboozles people into telling him things despite themselves. And while there is a streak of arrogance – as in *The Idiot's Lantern*, he marches into a man's home and humiliates him in front of his family – Morris makes sure that Donna, and the readers, understand that this is only because the Doctor doesn't have time to worry about hurt feelings when the safety of Earth is hanging in the balance.

'Author Mark Morris ensures that the Doctor is at his fiery finest...'

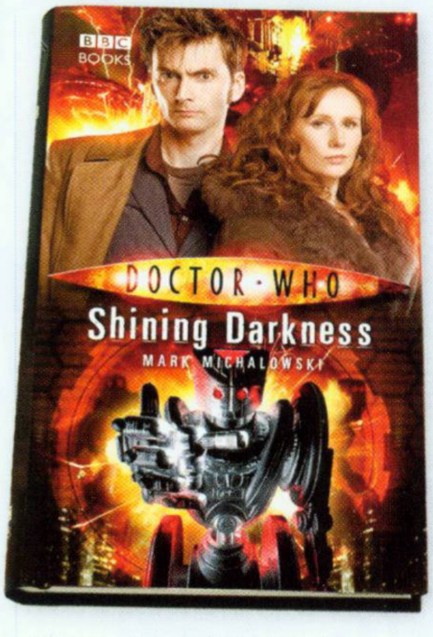
Donna fares equally well. She's gobby and abrasive as a defence mechanism against the perplexing environment she's stranded in. However, this is just the front for a compassionate, brave woman who loves her adventures in the TARDIS and who acts as a conscience for the Doctor, each taking the edge off the other's spikiness.

Elsewhere, there is much to admire about the novel. The historical 'guest star' is none other than Gandhi, and while there's always a risk in including such a famous real-life character (we know that nothing terrible is going to happen to them) Gandhi is as much an idea as a character. A tiny, wrinkly, ancient man of peace, dispensing nuggets of wisdom, Gandhi is written basically as Yoda: an entirely good, entirely lovable character. Clapping with glee as he visits another world, and fearlessly standing against the monsters without ever resorting to violence, Gandhi is presented as an ideal man – and the fact that he is infinitely more forgiving than the Doctor is entirely appropriate.

Morris paints a convincing picture of post-Independence India; its chaos, exoticism and danger are compelling without evoking clichéd Eastern mysticism. Equally, when the Doctor's friends are transported to an alien environment there is a real sense of strangeness, while the plant-like aliens and their ghostly, white-faced gelem warriors are sinister. There are plenty of scary moments as the gelems hunt down children or attack the refugee camps, while mutant snakes and crocodiles just add to the excitement. Even a climax that is too reliant on technobabble can't undermine this thrilling story. Well characterised and written, *Ghosts of India* is pretty much unputdownable. MM

Shining Darkness

Book BBC Books
Written by Mark Michalowski RRP £6.99



THE DOCTOR DECIDES TO EXPOSE Donna to some culture, taking her to an art gallery in the Andromeda Galaxy, located on a planet where humanoids and robots live side by side. But before Donna has chance to take it all in, she's been abducted by lizard men. And before the Doctor can leap to her rescue, he's kidnapped too! And what was meant to be a gentle trip to a genteel planet turns into a wild chase across the galaxy in search of the Cult of Shining Darkness.

It's a breathless beginning to a book that barely pauses before its last page. Taking in the kind of planet-hopping travelogue that's too expensive for TV, (apart, perhaps, from the big, Technicolor, Toy-Town world the TARDIS initially arrives on), *Shining Darkness* visits a vast cave system inhabited by intelligent Orang-utans, and a moon that's basically made out of junk and home to giant, crushing robots. This is a big, colourful adventure – *Doctor Who* on tartrazine.

To keep up the hectic pace, Mark Michalowski splits up the Doctor and Donna, placing them on separate spaceships. Donna initially encounters the Cult, who want to relegate all robots to second-class beings at best, and whose real plans are much more sinister. This is a smart move, because however much she tries to come across as a well-travelled space voyager, Donna is still new to all of this, and she harbours some distinct prejudices against robots thanks to her experiences with the Santas. It's easy for her to appreciate why the Cult think of the machines as little more than glorified automatic doors, and it helps that the Cult aren't presented as entirely unsympathetic monsters – although, to Donna's credit, when it's pointed out that she is more sympathetic to stupid, but human-looking androids than smart, but inhuman robots, she starts to change her attitude. It's a great adventure for Donna – especially her priceless turn as the Jaftees' Ginger Goddess – although the decision to keep her separated from the Doctor for the most part means that our heroes don't have much time to bounce off each other.

While Donna's journey from unthinking prejudice to a more balanced view is the heart of the story, the Doctor's desperate attempts to save her show just how much he's come to care for the temp from Chiswick, and their ultimate reunion, is really touching. But this is a Doctor who, without Donna's moderation, is abrasive and relentless, and who needs her to keep him from going too far. This pitiless streak is evident in the book's climax, which is less shining darkness than pitch black, and which isn't in keeping with the tone of the rest of the novel – although the jokey epilogue manages to ends things on a lighter, if jarring, note. MM

» The Doctor Trap

Book BBC Books
Written by Simon Messingham **RRP** £6.99

SEBASTIENE IS AN EGOMANIAC who has shaped the mysterious, half-legendary Planet 1 into his own private playground. With armies of robot servants who cater to his every whim, Sebastiene wants for nothing. But he's bored, and that's why he has summoned the unsavoury members of the exclusive Endangered Species Society to help him hunt the galaxy's rarest and most dangerous game: the last of the Time Lords.

That's the hook for Simon Messingham's fast-paced and fun novel, with a plot that ducks and weaves like a man on the run, and keeps the reader guessing right up until the final pages as to how it's going to pan out. The initial chapters – in which the TARDIS is stolen by an obsessive fan disguised as the Doctor, Donna is kidnapped, and the Doctor is placed into the wilds of Planet 1 to be hunted – are breathless, and hugely entertaining, with twists that would climax other novels, such as the Doctor swapping places with his abductor, dropped in as incidental moments here.

Donna finds herself imprisoned in a false life, as in the TV episode *Forest of the Dead*; but while she got a dream life in the TV episode, here she's stuck in a deserted, miserable hotel in the middle of nowhere, left to go slowly crazy. It's an awful fate for someone as restless and in need of companionship as Donna, and her increasingly desperate attempts to free herself are even more poignant than the Doctor's own efforts to escape.

As in *Journey's End* there are two Doctors herea – but one of them is an unwitting impostor, and the other has to hide his natural brilliance to prevent Sebastiene from realising that he's the real deal. It's this twist that makes the book so compelling. Under normal circumstances, you feel that the Doctor would make short work of such a smug, petty villain as Sebastiene. However, when the fake Doctor's life is at stake should the switch be discovered, and with Donna being held as a hostage, things are rather more complicated. Half of the fun comes from trying to second guess whether Sebastiene has twigged the truth or not, and who is winning the game of cat and mouse. Unsurprising then, that when given the chance, the true Doctor's vengeful side comes to the fore as he punishes the villains for what they've done.

It turns out that the fake Doctor is really just an over-excited fan called Baris, who has dreamt of escaping his own miserable life to become a part of the Doctor's world. And by becoming the Doctor for a short time, Baris transcends his roots to become something greater. That's the heart of this story – that living the Doctor's life is about as good as it gets, that the last of the Time Lords really is the man that makes people better. It's a triumphant denouement another strong novel. **MM**

» New Adventures

Audiobooks BBC Audiobooks
Written by Dale Smith, Mike Tucker, Justin Richards
Read by David Troughton, Georgia Moffett, Freema Agyeman **RRP** £25.00

HOW NICE IT IS TO HEAR THE SONIC Screwdriver referred to in full, rather than with sloppy modern nonsense like "The Doctor reached for his Sonic," that had become the norm in recent Audiobooks. So, with that small but irritating detail apparently rectified, these latest releases unfold with lots to enjoy. Freema Agyeman, David Troughton and Georgia Moffett are the latest notable readers and each gets a strong story worthy of their time and effort, the result being some of the best audiobooks to date.

> **'Each reader gets a strong story worthy of their time and effort...'**

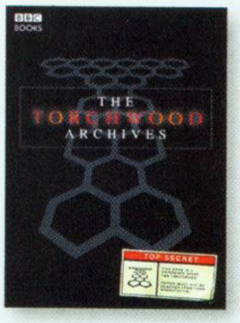
Troughton's story, *The Many Hands* by Dale Smith, brings the TARDIS to Edinburgh 1759 for a tale involving a mad anatomist and a loch full of zombies. With a stagecoach hurtling through a crowd, and the Doctor clinging to the top while under attack from a pale figure with black marble eyes, Smith's story bursts into life with an opening that's pretty hard to beat. And things continue along a similar vein: the Doctor in a midnight boat chase across the loch, with the progress of his zombie pursuers marked by the swirling waters behind him, and Martha trapped in a cell with the disembodied many hands of the title jumping about her, are just two of many memorable scenes. There are in-jokes too, like the Doctor's thought that at 900 years old he'd still make a pretty good Hamlet. David Troughton's Doctor is a fairly neutral interpretation, but elsewhere, the story is alive with thick Scottish voices and gruff British Redcoats.

Georgia Moffett reads *Snowglobe 7* by Mike Tucker, a story about an ancient alien threat running amok in an Arctic research centre. The Snowglobe itself – part of a world plan to preserve the polar ice-caps – is oddly situated in the Middle East, but other than that, the story runs to form. An ice tunnel collapses, a creature is half-glimpsed scuttling about the corridors, and telepathically-controlled personnel exhale a deadly dust infection from their mouths like the gas in *Fury from the Deep*. Tucker doesn't miss a trick and things are no less entertaining for that. Moffett makes a good job of the Snowglobe's international staff and even avoids sounding silly when speaking the monotone dialogue of maintenance droids – surely something of an audio first.

Agyeman's story, *Martha in the Mirror* by Justin Richards, has a title that doesn't become relevant until the halfway stage. Set in an alien castle, this is another adventure that echoes with images from previous stories. The castle about to play host to a gaggle of aliens and the signing of a peace treaty, evokes 1972's *The Curse of Peladon*, while the Great Hall's legendary 'Mortal Mirror' as an entrance to "a darker realm beyond" recalls the mirror portal in 1981's *Warriors' Gate*.

If anything, the story suffers from almost too much plot – the large cast of characters, a murderer, the mystery of a glass book and a little girl haunted by the ghost of her sister. Still, better the Doctor is occupied than not, and with reflections playing a big part, Richards delivers some genuinely creepy moments. Agyeman's naturally soft voice suits the story's spookier scenes perfectly. She also finds a good, naughty, stubborn tone for the haunted girl that immediately places her as a contender in the series' growing pantheon of sinister children. **VB**

» The Torchwood Archives



Book BBC Books
Written by Warren Martyn
RRP £14.99

THE TORCHWOOD ARCHIVES is one of those 'let's pretend it's all real' books. The author is *Torchwood* script editor Gary Russell, although this is only revealed in small print at the back. The book claims to be a *Torchwood* file containing the research of journalist Warren Martyn, whose investigations into Torchwood for the purpose of his own book were abruptly halted when the Institute stepped in, in the interests of national security and the personal safety of its staff.

Were the Cybermen a Torchwood experiment?

As Torchwood archivist Ianto Jones writes in his own introduction to the file, 'This is more of a scrapbook of notes, ideas and ramblings than a finished book.' Martyn's own notes are laid out alongside copies of Torchwood memos, downloaded files, police and medical reports, and newspaper cuttings. According to Martyn's research, Victorian Cardiff Torchwood not only had its own underground train station but went down a level lower to house a small copper and brass submersible; and considering the Battle of Canary Wharf, summises that the Cybermen could have been of Torchwood's own making.

The TV episodes themselves are largely dealt with in a series of ongoing archive notes, typed up and signed in Captain Jack's own hand. In all, it's well designed in a deliberately-thrown-together sort of way. The question, though, remains whether or not this is an appropriate way to cover an adult post-watershed series. If you like this kind of make-believe, then I'm sure you'll find lots to enjoy. If though, like me, you prefer books that deal with a series' production rather than its fiction, then while attractively presented, you'll probably find it of little interest or actual use. **VB**

» Companion Chronicles: Empathy Games

CD Audio Drama Big Finish
Starring Louise Jameson
Writer Nigel Fairs
RRP £8.99

WHEN AN ACCIDENT GUTS THE TARDIS control room, the Fourth Doctor and Leela materialise on the tranquil planet of Synchronis, where beautiful water sculptures and happy people hide a dark secret which threatens to tear this perfect society apart.

With the Doctor in a coma, and therefore incapacitated for most of the running time, we don't get to hear much of Louise Jameson's Tom Baker impersonation. However, we do get David Warner, being as brilliant as usual, as Coordinator Angell. The two-hander scenes between his soft-spoken and insidious Coordinator and the passionate, heart-on-her-sleeve Leela are great, and cast the rest of the play into the shade, even if they do personalise the mismatch at the story's heart.

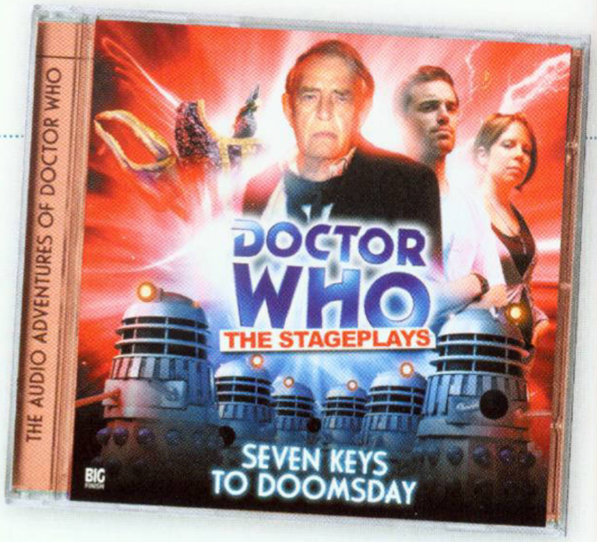
From the moment that the TARDIS arrives on Synchronis, Leela senses that something is very wrong. It isn't natural for a society to lack war, hunger, poverty and hate. The place is sterile, its people reticent to the extent that they require to purge their emotions in the hunting of the rodents that live under the city, literally repressed.

While Louise Jameson's first *Companion Chronicle, The Catalyst*, was a spooky period piece, *Empathy Games* is far more influenced by those episodes of *Star Trek* where the noble Captain must teach a supposedly advanced race how to feel, thus curing their sick society – and then with a battle in an arena thrown in for good measure.

With its very different take on the Fourth Doctor's era, *Empathy Games* is a worthy and intriguing addition this third *Companion Chronicles* series. **MM**

» Seven Keys to Doomsday

Audio Drama Big Finish
Starring Trevor Martin, Charlie Hayes, Joe Thompson
Written by Terrance Dicks **RRP** £14.99



A PROVINCIAL THEATRE SOMEWHERE in England. Expecting an entertaining bit of rep, Jimmy and Jenny instead see a white-haired man stagger out of a blue police box that has mysteriously appeared on stage. As they leave their seats to help him back inside, his face begins to blur and change, and suddenly they are whisked onto an alien planet and the trip of a lifetime...

As the first ever bona fide *Doctor Who* stage play, *Seven Keys to Doomsday* is so of its time that you can feel the velvet, what with the people of Karn's very 1970s attitude towards returning to a rural idyll, and some 'topical' references to nuclear power. And with references to Metebelis III and Venusian Aikido, it's obvious that this was written firmly with Jon Pertwee's Doctor in mind. Superficially at least, Trevor Martin confirms this suspicion. His gravelly voice, abrupt and high-handed manner and patriarchal attitude recall the Third Doctor. However, as the play unfolds there are hints of the Second Doctor in the battle of wills with the Grand Master of Karn, while the whole piece is heavily influenced by the original Dalek story – including the Doctor's self-centredness, a companion hiding inside a Dalek casing, and the backdrop of a dead planet populated by vicious mutants. Terrance Dicks was always great at getting back to the basics of *Doctor Who*, and *Seven Keys to Doomsday* is an entirely solid story.

It helps, though, that Trevor Martin, who played the Doctor in the original 1974 stage production, is great from the moment he stumbles out of the TARDIS in the middle of his regeneration (although I wonder if Big Finish didn't miss a trick by not having him transform from the company's *Unbound* Third Doctor, David Warner), through to his single-minded determination to discover the secret of the Great Crystal and defeat the Daleks, and his moment of soul-searching when it seems one of his companions has been killed. With the mercurial quality that's essential to the character, Martin's Doctor is worth the price of admission alone.

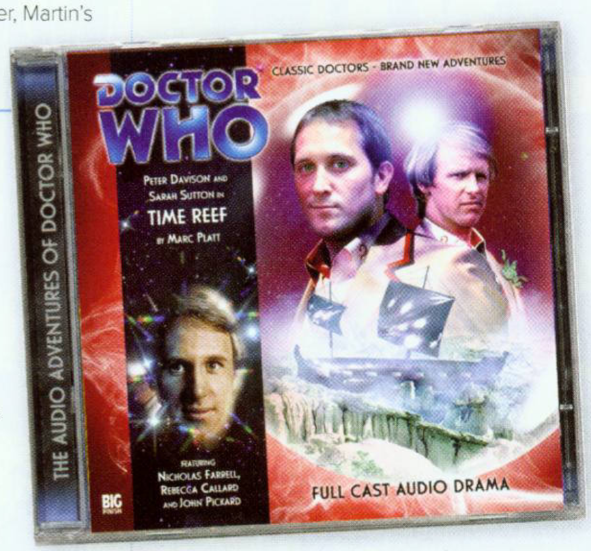
'Trevor Martin's Doctor is worth the price of admission alone...'

This is a good thing, because Dicks writes the play's companions, Jenny and Jimmy, wetter than an English summer. Jimmy, in particular, spends most of the play grizzling, whereas at least Jenny (played by the daughter of Wendy Padbury, who originally performed the part) gets tentatively caught up in the action. Better is the Dalek Emperor, imperious and egotistical, Nicholas Briggs recreating his showpiece role. The Emperor's sneering contempt for lesser life forms is obvious even through the ring modulation.

It's hard to envisage how this once appeared on the stage, given that it features armies of Daleks, a regeneration, and a giant monster; the accompanying documentary gives an essential insight into the writing and production. However, the play's the thing – and this must have been entirely thrilling to see on stage. Even without the visuals, it's a vital addition to the range. **MM**

» Time Reef

Audio Drama Big Finish
Starring Peter Davison, Sarah Sutton, John Pickard
Written by Marc Platt **RRP** £14.99


CLASSIC DOCTORS - BRAND NEW ADVENTURES
THE AUDIO ADVENTURES OF DOCTOR WHO
DOCTOR WHO
PETER DAVISON AND SARAH SUTTON IN
TIME REEF
BY MARC PLATT
FEATURING NICHOLAS FARRELL, REBECCA CALLARD AND JOHN PICKARD
FULL CAST AUDIO DRAMA
BIG FINISH

MARC PLATT'S WORK IS OFTEN difficult to summarise, because so much of it relies of the bizarre juxtaposition of anachronisms, or oddly haunting images. His latest play continues this trend, with an ancient type of galley, crewed by spacemen, stranded on a coral reef that's grown out of a polyp on the TARDIS's shell. Another crashed ship is home to a preening woman who lives in a jar, while outside stalks the Ruhk, a blind, bird-like creature that is hunting the crew. And at the beginning of the play, one of the galley crew touches the roof of this world, and is frozen in time at the moment of his death, condemned to repeat his last few seconds for all eternity.

There's an awful lot going on here, even before the Fifth Doctor, Nyssa and Thomas Brewster arrive in the dying TARDIS. As the interior dimensions of the ship collapse, it hurls itself back to a point it – and Brewster – has visited before: the Time Reef. Knowing what to expect, Brewster is terrified. Nyssa is intrigued, and the Doctor is just desolate at the TARDIS's death.

Though it sounds busy, like Platt's 1989 TV story *Ghost Light*, there's a straightforward story here. Themes of sacrifice, both self-sacrifice and the sacrifice of others, recur, with the genuinely heroic characters prepared to make real and meaningful sacrifices for the greater good, while others plan to offer up animals or the Ruhk to their gods. It also helps that Platt has an ear for enchanting, mythic dialogue, with Captain Gammades' reminiscences of the burning of the Sable Empire, and the swarming of the Ruhk.

Elsewhere, Platt pulls off a trick he first tried with Josiah Smith in *Ghost Light*, taking a character which moments before was sinister, and making us feel sympathy for them. Here, it's the Ruhk, initially presented as a dark, frightening thing, which becomes something more to be pitied than feared. Similarly, Thomas Brewster, though hardly sinister, starts the play as an irritant to the Doctor, one whose meddling has placed the ship and its crew in deadly danger. By its end, Brewster has become the hero of the piece, improved for the better by living the Doctor's life.

The single-episode play *A Perfect World*, by Jonathan Morris, shares some themes with *Time Reef*, not least of which is the danger created by Brewster's unescorted trip to 2008 and his chance meeting with Connie, whose life seems to be collapsing around her ears. Returning with the Doctor, Brewster seeks out Connie again only to find her wish for a perfect life has had unexpected consequences.

As Brewster's swansong it's a good piece, amusingly down-to-earth in comparison to *Time Reef*'s beguiling eccentricity. And although the Fifth Doctor's has had his share of untrustworthy fellow travellers, it's a shame to bid such a quirky companion goodbye so soon. **MM**

NEXT TIME...

DOCTOR · WHO MAGAZINE

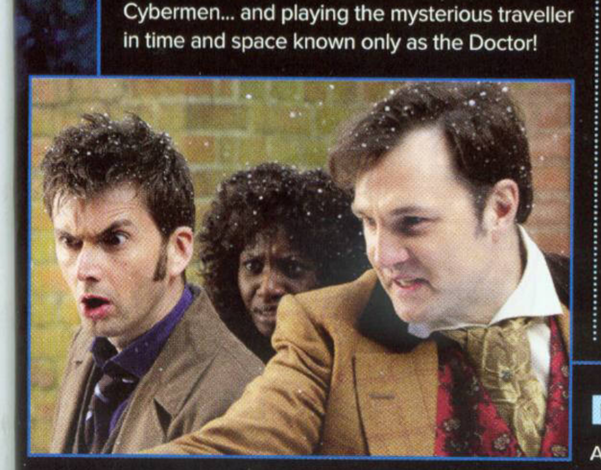
THE CYBERMEN ARE BACK!

CHRISTMAS COUNTDOWN!

The Cybermen are set to return in the *Doctor Who* Christmas Special! **DWM** previews **The Next Doctor** with exclusive interviews and brand new photos!

THE NEXT DOCTOR SPEAKS!

David Tennant's co-star in the Christmas Special, **David Morrissey** talks to **DWM** about *Blackpool*, Cybermen... and playing the mysterious traveller in time and space known only as the Doctor!



GENESIS OF THE CYBERMEN!

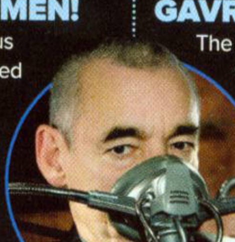
The Fact of Fiction examines how Cybus Industries created the terrifying armoured giants in a parallel world as it looks back at 2006's *Rise of the Cybermen/ The Age of Steel*!

SEASON SURVEY RESULTS REVEALED!

Which *Doctor Who* story has been voted as **DWM** readers' favourite of the last series? And who's won the award for the Greatest Contribution? Find out as *all* the results are revealed in the next issue!

UNTO US A CHILD IS BORN...

It's Christmas in Stockbridge... or is it? The Doctor takes Majenta to one of his favourite places on Earth in Part One of a new comic strip adventure, **The Stockbridge Child**, written by Dan McDaid with art by Mike Collins.



GAVROK AND ROLL!

The Time Team take a fabulous 50s tour to the rock and roll years as they watch the Seventh Doctor and Mel meet Ken Dodd, Hugh Lloyd and that bloke out of The Flying Pickets.... it can only be that bonkers 1987 story, *Delta and the Bannermen*!

PLUS!

We look back at the events of 2008 in our **Review of the Year;** Neil Harris shares a seasonal game in **You Are Not Alone**; Sorvad returns with all the news that *isn't* fit to print in **Space Time Telegraph**; the Watcher makes one of his rare appearances to pose some more fiendishly difficult conundrums in his celebrated **Christmas Quiz**; Russell T Davies reveals more secrets in his **Production Notes**; and all the up-to-the-minute news, previews, reviews, competitions and more! Ho, ho, ho!

DWM 403 – Make sure it arrives in *your* stocking!

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WHO ON EARTH ARE...

They're mad, bad and dangerous to know – and back for more in *The Sarah Jane Adventures*...

Anthony O'Donnell & Samantha Bond

The terrible twosome. This generation's Abbott and Costello, we reckon...

> **"I showed my wife a photo of myself in my full Sontaran make-up. She said, 'It looks just like you!'"** Anthony

Hello, Anthony. What's your Sontaran name, again?

Anthony O'Donnell: "I'm Kaagh. I'm the last of the Tenth Sontaran Battle Fleet. I was blown off the Sontaran ship when it exploded [in *The Poison Sky*]. My pod escaped, so I'm out to get revenge on Doctor Who for what he did to the rest of the fleet. I end up bumping into Sarah Jane Smith. That was in the first two episodes [of *The Sarah Jane Adventures* Series Two]. Later in the series, I come back with Mrs Wormwood. We're a double act."

The first time you saw yourself in full make-up must have been alarming.

"It was fantastic. I couldn't get over how much it looks like me. I showed my wife a photo. She said, 'It looks just like you.' 'Thanks!' I had to have a full body mould. They covered me in plaster. I had to stay still for 15 minutes."

How long does it take to get made-up in the morning?

"About three hours, and another hour to take it all off at the end of the day."

Is it claustrophobic?

"I don't get claustrophobic. I just sort of get into the zone, really."

Do people stare?

"Now and then. I take my armour off at lunchtime, but I keep my trousers on. And I keep my head on, obviously. I had to wear my helmet for one shot. That was horrible. That's when the heat really gets to you."

Have you kept any of your Sontaran costume as a souvenir?

"No, I never do. I never get the Armani suits! I don't want to keep the Sontaran suit, because I want to come back in *Doctor Who*. Davros was brought back, wasn't he? They never actually kill anyone off properly, do they?"

Did you watch *Doctor Who* as a kid?

"I did in the '60s. I loved Patrick McGoohan."

Patrick *Troughton*.

"That's him! He was my favourite."

Thank you, Anthony... and hello, Samantha! First off, tell me about *your* amazing costume.

Samantha Bond: "It's purple, and very, very practical in Cardiff, in the wind and the rain."

I'm detecting a hint of irony.

"Well, no, it's gorgeous, but it's difficult to keep unspoilt. Hey, I want you to know that I drove the [Brigadier's] Bentley in my four-inch heels! I like being able to do what's asked of me in a car. I pride myself on hitting my mark. Everyone gets terribly patronising around women drivers, which is terribly old-fashioned of them, so I delight in getting into a car that I've never been in before, working out how it goes, and zooming in. That's as close as I get to doing my own stunts."

Did you enjoy working with the young stars of *The Sarah Jane Adventures*?

"They've got endless energy. They're great."

How do you keep them in line?

"You just slap them, don't you? No, no, I'm joking! I think one just enjoys their energy, and uses their buoyancy, really, and tries to keep a reign on them occasionally."

And Nicholas Courtney?

"Ahh, the Brigadier! The wise man that people go to when they're in trouble. The man is a legend. I bow down before him."

Of course, you appeared in the very first episode of *The Sarah Jane Adventures*...

"Yes, that's when Mrs Wormwood first appeared. She finished the episode with the line 'I'll be back, Miss Smith!' Lis [Sladen] said to me, 'Oh, you're a returnee.' I said, 'A what?' She said, 'You're not dead. You're bound to be back.' I had such a ball last time that I was delighted to return. She comes back to save the world, which involves finding this powerful figure from 3,000 years ago, whose consciousness had to be separated. Mrs Wormwood believes that if she can find part of it, she can save the galaxy."

I'm suspicious already...

"You'd be wise to be suspicious."

Do you worry about scaring –?

"Small children?"

Yeah.

"[Laughs for a very long time] No!"

Don't kids run terrified from you in the street?

"Hey, I can be very, very nice to children... when I want to be."

Anthony O'Donnell and Samantha Bond were talking to Benjamin Cook. The Sarah Jane Adventures is on BBC One and CBBC every Monday afternoon.